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Brilliant Sunshine Sees Opening of Barnard Cloisters

Life Work of Famous Sculptor
Presented by John D. Rockefeller
Jr. to the Metropolitan Museum,
Now Open Daily to the Public

The chief guest at the opening of the Barnard cloisters on Monday was, curiously enough, neither George Gray Barnard, the man who gave twenty years of his life to build them, nor John D. Rockefeller Jr., who presented them to the Metropolitan Museum, nor yet anyone of the hundreds who made the pilgrimage to Fort Washington Avenue in their limosines. These all graciously permitted themselves to be overshadowed by the shrine they came to visit. Only the sun, blazing down on the marble colonnettes and capitals of the Cuxa cloister, announced in a voice loud enough for all to hear that he did us honor by his presence. And the marble, far outdoing in brilliance the gayest of our spring frocks, flashed back its gratitude.

The first impression was one of strangeness. In the past years when one visited the Cloisters, one entered by an old gateway to furthest left of the wall, descended a few steps into the overgrown and seemingly deserted garden, trod delicately over a dirt path to find oneself in front of a closed door bound with iron bands. To right hung a bell. Pull it and a monk appeared, tying, as is the manner of monks that are disturbed of an afternoon, his girdle. Very reverently he opened the door, pulled with no less reverence the curtains aside and ushered us in.

All that is changed. The garden is no longer over-grown but spruce and clean and weeded. The paths are paved with stone, the door stands wide and monkless. The uniform has replaced the robe.

Inside there is little change. A few pieces added, it seems, but nothing of startling quality. The crusader still lies on his slab, the Virgin presides over the high altar, the Crucified Christ has still his northern chapel. Nowhere in the new world can Gothic be more happily seen than here.

Yet there is one complaint that may, nay should be made. There is not sufficient regard for quality. The finest things are obscured by a multitude of pieces which by reason of quality or of manner do not belong. Late French Gothic that has become empty repetition. Late German and Spanish Gothic, out of harmony. Pieces even that shriek out their modernity. A French Virgin in the northern gallery, for example. If the real things are to be seen, the mass of mediocrity will need to be eliminated. There is too much.

Nor is the arrangement always as happy as it might be. To head and foot of the crusader, which we suggest is earlier than 1300, being in the grand manner, are wrought iron spikes which have no relation to the sculpture. The XIIIth century Italian Virgin and St. John are stylistically at war with the magnificent XIIth century crucified Christ which they frame. And violent disharmony is brought into the centre chapel by the introduction of a late Gothic embroidered altar-frontal.

Outside, good progress is being made. The cloister which Barnard was forced to leave unfinished for lack of funds, is being completed and the magnificent capitals and pilasters which he brought from Cuxa in the eastern Pyrenees will soon be in place. In the centre of the cloisters has been installed a monumental Romanesque basin of the same marble and from the same district as the cloister. Here, at least, the completed work will be one hundred per cent perfect. Is there any reason why the interior should lag so far behind?



SILVER STATUETTE OF HERCULES



On exhibition at the Galleries of P. Jackson Higgs



ITALIAN LATE XVTH CENTURY

NEW PROVIDENCE ART MUSEUM OPEN

PROVIDENCE.—Nearly fifty years ago, certain citizens of Providence, R. I., believing that their beautiful old city would be much benefited by some institution that would disseminate the principles of art, incorporated the School of Design which under wise management has developed and given luster to the community.

On April 24th, through the opening of a splendid new art museum the Providence School makes more formal claim to prestige in matters of art. It is significant that the museum will bear the name of a woman, that of Eliza G. Radeke, president of the School Corporation. It has been a common saying in Providence—"Mrs. Radeke has a soft place in her heart for artists." Her devotion to the school is known to everyone acquainted with its history. The acquisition of many of the rare objects which became too numerous to be shown in the old building are due to her foresight and artistic discernment. The new museum is now made possible through the generous gifts of her brother, Senator Jesse H. Metcalf and Mr. Stephen O. Metcalf. That there are others who are especially interested in the institution is indicated by the names which recur from time to time in the list of donors of beautiful objects.

A remarkable feature of the new building, or group of buildings, is that it looks as though it had stood in its present position for many years, having been built up along with the rest of the city. Extremely modest is the entrance—a long low façade, pierced by a typical colonial doorway set but a step or two above quiet, residential Benefit street. The only external evidence of the building's purpose is the glimpse from the street of the great glass roof rising above the main gallery which makes an inner rectangle. At the right is the Colonial House, dating back some twenty years, a handsome unit in the school's group of buildings and from which the style for the new structures has been taken. Admission to the school proper is around the

(Continued on page 3)

KLEINBERGER GIFT TO CATHEDRAL NOW INSTALLED

THE "Baptism of the Christ" by Paolo Veronese which was presented last year to the Cathedral of St. John the Divine by Mr. François Kleinberger is being hung in one of the side chapels near the altar, where it may be viewed on Sunday next. The present hanging is a temporary one, THE ART NEWS learns, pending the final installation of the picture above the altar. As announced in THE ART NEWS of January 24, 1925, the "Baptism of Christ" was formerly in the A. G. B. Sichel Brandell collection, of Lypiatt Park, England.

FRIEDSAM BUYS PETRUS CHRISTUS

Michael Friedsam has added to his collection an "Annunciation" painted by Petrus Christus, it was announced on May 4th. It formerly belonged to the collection of Count O'Gorman in Paris and was purchased recently by F. Kleinberger & Co.

The painting, which is 31 inches by 25, shows Mary standing on the doorstep of a church and reading a book. Over her flutters a dove surrounded by radiant light. Before her stands a richly clad and jeweled angel, with wings like an argus pheasant and long hair escaping from an ecclesiastical skull-cap.

This interesting "Annunciation" was painted by Christus at Bruges in about 1450 for the Prince of Charleroi. It was long attributed to Jan Van Eyck, but was some years ago identified by Dr. Max J. Friedlander as the work of Christus at a time when he was very much under the influence of Ten Eyck. There are said to be only three other works of Christus in this country—one owned by Philip Lehman, one by Henry Goldman and one by the Detroit Museum of Art. The "Annunciation" acquired by Mr. Friedsam is said to have a value of \$100,000.

SILVER HERCULES SHOWN IN NEW YORK

The silver statuette of Hercules, of which views from three different angles appear above, is, with its very fine brownish patina, not only one of the most beautiful small works in metal of the late Quattrocento, but a really unique piece, as no other example of this figure, wrought in precious metal, is known to be still in existence. The many wars and disturbances, which again and again swept over unfortunate Italy, took a heavy toll of such works and, for that reason, few pieces except those in bronze have come down to our time.

Dr. W. von Bode was the first to draw the attention of connoisseurs and collectors to these exquisite masterpieces in metal, which, to a great extent, were destined for the writing desks of the Italian gentlemen and erudite professors of that time. He attributes, in a highly appreciative certificate, this Hercules to Cavallo di Mantua or to his friend "Antico," who received his name from the fact that he executed many statuettes "in the antique style." Both of them, by the way, are known to have made statuettes of gods in gold for the Gonzaga family. There exists a Hercules of gilded bronze with the club over his shoulder, which belonged to the famous Castiglioni Collection and is attributed by Dr. Planiscig to the important Venetian master in metal work, Francesco da Sant' Agata. Whoever created it must also have fashioned this statuette out of the precious metal.

In it, Hercules, no longer the strong man who must fulfil the tasks allotted to him, but the god, stands erect, resting on his left foot, whilst with the toes of his right he only just touches the ground. This gives the figure strength as well as a buoyant swing. The modeling, especially that of the back, is marvelous and the flow of lines is of rhythmic beauty. There is a wonderful nervous energy pervading the whole figure and vitalizing the beautiful play of every muscle. Small as the statuette is in size—only 10 3/4 inches in height—it creates the feeling of great scale. Strength and grace, perfect manhood, are all captured in this most exceptional piece.

The statuette is now on exhibition in the galleries of P. Jackson Higgs.

Helen Birch-Bartlett Memorial Collection Now Installed

Gift of Frederic Clay Bartlett to Art
Institute of Chicago Makes Mu-
seum's Collections of Modern
French Art Finest in America

CHICAGO.—The Helen Birch-Bartlett memorial collection, acclaimed by admirers of modern tendencies in painting as one of the most important accessions to the Art Institute, was permanently installed on May 4th.

The Birch-Bartlett collection of modern French paintings was started some five years ago by Frederick Clay Bartlett, the painter, and Helen Birch Bartlett, poet and composer. In the beginning they intended only to make a small collection for their own pleasure and education, but after acquiring the "Grande Jatte" by Seurat, which is considered one of the milestones in the whole modern movement, they decided to devote themselves to as important a collection as they could make of the epoch from Cézanne to Picasso and when completed to present it to the Chicago Art Institute. After the death of Mrs. Bartlett last year, Mr. Bartlett tendered the collection to the Art Institute as a memorial to his wife. The paintings have been installed in gallery 42. Mr. Bartlett intends to complete the collection with some important additions within the next few years. With the Potter Palmer, memorial collection of French Impressionist pictures, the Martin A. Ryerson loan collection of French Impressionist and post-Impressionist pictures, the Winterbotham collection of modern French pictures, being purchased with the Winterbotham fund, and the Birch-Bartlett collection from Cézanne to Picasso, together with several other canvases from other sources in the galleries, the Art Institute becomes the strongest museum along these lines in the country, if not perhaps in the world.

The recent addition of paintings by Cézanne, Rousseau, and Picasso greatly augments the scope of the Helen Birch-Bartlett Memorial Collection, for it now contains works by the three men whose influence upon the younger painters there represented is most important. Cézanne's place is indisputable, and the years merely reinforce the solidarity of his position. The influence of Henri Rousseau is more limited but intense. Pablo Picasso is still a youngish man, but he has already gone through so many phases, usually managing to keep a jump or two ahead of his contemporaries, that he too must be regarded as a force in determining the direction taken by others only slightly his junior. Thus, in a room containing paintings by Lhote, Derain, Utrillo, Dunoyer de Segonzac (to mention but a few of the moderns represented), it is fitting that there should be works by the pioneers, and Cézanne's famous "La Corbeille de Pommes," Rousseau's "La Cascade," and Picasso's "Guitarist" take their places rightly with the great "Grande-Jatte" of Seurat, Gauguin's "Mahana No Atua," and Van Gogh's "La Berceuse."

The Cézanne still life has already been signally honored. The committee which had to decide upon the decoration of the Petit Palais in Paris agreed to have a masterpiece of each of the great modern painters reproduced on the ceiling. When the Cézanne was selected, a unanimous vote was cast for the Birch-Bartlett canvas (then in the collection of M. Joseph Hessel, who had bought it many years before from the painter), and Maurice Denis was called upon to reproduce it. A basket of apples on a table, a rumpled cloth, other scattered pieces of fruit, a bottle, a plate of neatly piled biscuits—

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BIRCH-BARTLETT COLLECTION HUNG

(Continued from page 1)

the subject is negligible, yet it is one of Cézanne's finest achievements in a field in which he was preëminent. He himself never regarded *nature morte* other than as material for exercises, and considered the human figure the ultimate concern of the painter. He was never quite at ease, however, with a living model, and certainly the model was not at ease, as one knows from M. Vollard's delightful account of the master's irritation at the slightest indication on the part of the sitter that he was not as inanimate as an apple. But with an arrangement of still life before him, Cézanne was as free to ponder and labor as he would, or must, without interference or interruption, and in a compellingly honest work like "La Corbeille de Pommes" we have an epitome of his entire concentrated effort—the effort to express form through color.

The painting belongs to the year 1885, when Cézanne was forty-six years old. He had known the stimulation and the disappointment of Paris and renounced them in favor of his native Provence. In the summer of that year he left L'Estaque for a visit in Normandy with his friend and patron Chocquet, but returned to Aix in the fall. It was a period of dogged, intense application, of reiterated trial and rejection. Our canvas reveals an architect, building in paint, eschewing line and seeking a more fundamental means of three-dimensional representation. These apples and biscuits are insignificant, but not so the microcosm of mass and light which they embody. Here is mass impinging upon mass, form absorbing and absorbed—but not destroyed—by light. The Impressionists attacked only a part of the problem, and how their solution differed from Cézanne's may be seen by comparison with the still life subjects by Renoir and Monet in the Ryerson loan collection. Monet is the most literal of the three, if by realism we mean fidelity to the conditions of the moment, the give-and-take of reflection between objects and their neighbors. Renoir's search for truth is enlivened by his delight in his immediate task, his subtle combination of colors, his grace and French tact, which Cézanne might envy, though in failing to acquire it he gained in stature.

Turning from Cézanne to Rousseau, we are struck by certain correspondences in their ideals and careers. Neither "realized" easily, but while Cézanne, without admitting it, came through with a sonorous roll which drowned his struggles, Rousseau was always hampered by the insurmountable difficulties he found in drawing and perspective. They shared, too, in a common honesty, both looking upon the world freshly, as though they had been the first men to gaze at it. And strangely enough, they shared ambitions which, if they had been successful, would have made both lesser artists. Cézanne for years and Rousseau always longed for official recognition and would gladly have touched elbows with Bouguereau at the Salon. Rousseau's story, moreover, has that mingled pathos and humor which must attend every ingenuous seeker in a world of smart talents. Of humble birth, he attained escape from actual poverty only through that employment in the customs which gave him his nickname, "Le Douanier," and he was well along towards middle age before he began even the practice of "Sunday painting." Then he gave up his work at the *douane*, and since he could not support himself by painting, taught music to the children of the workmen among whom he lived. Guillaume Appolinaire and others took him up, not without a certain condescension, of which he remained blissfully unaware. It requires a naive temperament indeed to accept the almost Byzantine wench who figures as "Appolinaire's Muse" in the painting of that name, or those disembodied heads which float above the portraits of Rousseau and his second wife, representing their respective deceased spouses. But in a work like "La Cascade" we find the full power of the artist, unimpeded by the amusing but disturbing overtures of the *petit bourgeois* toward social usages. Rousseau once made a journey to Mexico, but it could not possibly have given him the material for his celebrated jungle series, in which the Birch-Bartlett painting has its place. This he produced from a far more valid source—his imagination, fed by that sense of wonder which he marvellously kept intact. A Stanley or a Livingstone might fail to recognize this jungle, in which trees and shrubs unknown to botanists have their amazing but convincing being. And who are these savages, like a primitive's idea of the black king in an early Epiphany, and what these gentle, startled beasts? But the jungle "feeling" could not be more authentic, though substantiated by the best scientific evidence. Rousseau tacks leaves on sticks and says, "This is a tree," and plants bits of dyed twigs, such as one might buy at Christ-

\$750,000 Bequest to American Museum

Wood Fosdick, who died on April 6th in his eighty-eighth year at the Waldorf, left his residuary estate, which is expected to exceed \$750,000, to the American Museum of Natural History, it was announced on Monday.

The announcement was made by Henry Fairfield Osborn, President of the museum, who said the gift, with others already announced, had increased the museum's Endowment Fund to \$12,999,207.98 and made necessary the raising of only \$7,000,000 to increase the endowment to the \$20,000,000 needed to carry on the museum's educational program all over the world.

The bequest of Mr. Fosdick, who was the last surviving child of Samuel Fosdick, a wealthy citizen of Cincinnati in the preceding generation, was unexpected, according to the announcement, for Mr. Fosdick's friendship for the institution had not been known previously.

"So far as is known," said the museum announcement, "Mr. Fosdick had never previously indicated his interest in the American Museum nor from reports received had discussed these matters with his closest friends. It is believed that he acted solely because of the recognized general merit of the educational work of the museum."

Mr. Fosdick had lived for forty years in Paris, but maintained an apartment here at the Waldorf. He had retired at the age of 47 years from the literary editorship of *The Cincinnati Times*, and save for the time he spent in New York and Paris he traveled around the world.

Professor Osborn's announcement of other gifts for the Endowment Fund during the year included those of Mrs. Anna M. Harkness, \$1,000,000; J. Kennedy Tod, \$50,000; Frances Julia Cook, \$20,000, making with other gifts and an increment in the securities held a total of \$2,041,145 gain for the fund.

The completion of the Endowment Fund, he said, would not be attempted through a "drive," but by the "daily demonstration of what the American Museum is actually doing throughout the civilized world in research and publication and in education from the primary school to the highest university grade."

Professor Osborn also announced that the museum had in mind the establishment of a fund of \$100,000 for library purposes in memory of Ralph Winfred Tower, who died in January after serving as the museum's librarian for twenty-three years. Mr. Tower brought together what is considered the best collection of books on natural history in the world.

EGYPTIAN STUDIES AIDED IN BELGIUM

The Queen Elizabeth Egyptological Foundation, established to commemorate the 18th of February, 1923, the day on which Her Majesty, Queen Elizabeth, entered the tomb of Tut-Ank-Amen, aims to encourage the development of the study of Egyptology in Belgium. It has already made valuable contributions to the Egyptological Library of the Musée des Cinquantenaires. It granted a fellowship to Mlle. Warbruck, who was sent by the Foundation to study the monuments of Thebes and has brought back numerous documents. The Foundation publishes a periodical bulletin, *Chronique d'Egypte*, which gives all the interesting facts of its activity.—P. F.

mas, and says "These are exotic scarlet plants," and we agree, because the painting is an organic whole and rich in color and the weaving and interweaving of pattern.

Rousseau's canvas was painted in 1910, but he was in all truth a primitive. Picasso, though he painted his "Guitarist" at about the same time, is the typical modern eclectic, generations removed in spirit. This Spaniard has paid his respects before almost every esthetic god, and skipped on. His ultimate place need not concern us, if we can find excitement or stimulus in his wit today. "The Guitarist" represents a phase since abandoned, the celebrated "blue" period, when meagre form and a cold palette ruled. El Greco is the name that his blind musician recalls, but the influence is fleeting. The guitar carried over into Picasso's Cubistic period, but the guitarist has been left behind in favor of those massive, neo-classical forms which are the most recent manifestations of the painter's caprice to be seen in this country.—R. M. F.

CHILDREN'S BOOKS AT BROOKLYN MUSEUM

The Print Department of the Brooklyn Museum on May 5th opened an Exhibition of Foreign Picture Books for Children. This exhibit embraces examples of the work of the best modern illustrators of France, Italy, Spain, Scandinavia, Germany, Austria and Czecho-Slovakia. The Museum recently acquired all the children's books from the famous library of Dr. Weiske, which was lately brought to this country from Germany, the rest of the collection having been purchased by Princeton University. This group has been augmented by various additions for the purposes of the present exhibition which is assembled from the standpoint of art in the illustration of juvenile books. From the various countries represented the names of many well-known artists inevitably occur in such a collection. Among those in the Russian group are Boris Grigoriev, Narbut, Afanassieff, Ayakimenko. Of the Scandinavians, Else Beskow, Aina Sternberg-Mas Olle, Einar Nerman, famous for elves and trolls and Carl Larsen, the delineator of home life. Many of the examples from the Austrian group are books illustrated by the pupils of Prof. Cizek whose work will be recalled from the exhibition held at the Museum in 1924. From Italy the Pinocchio theme is treated by several illustrators, while from France is shown work by Henriette Damart, Vimar, Andre Helle, Boutet de Monvel with his illustrations for "Filles et Garçons" by Anatole France and the illustrations by Edy. Legrand for "Macao et Cosmage" and "Voyages et Decouvertes Glorieuses." In the German group are Herman Rombach, Max Jungnickel, Joseph Mauder and Elisabeth Schmitz. The exhibition will remain in view through May 31st.

MONIES EXHIBITED IN NEW YORK BANK

Wooden money, money made from British anthracite, money that is just so much velvet. The widow's mite and the things rendered unto Caesar.

Profiles of goddesses and of Gorgons. Heads of Nero and the helmeted Kaiser. Scalp of a red-headed woodpecker, worth four bits at the trading post.

Cuneiform promissory notes of Babylonian clay. Checks signed by George Washington and Thomas Jefferson. A three-cent note printed by B. Franklin.

Treasure laid up where moth and rust and time do corrupt. A one-time value of \$50,000,000. That could be said before the war, but now values have all gone to pot. There isn't enough gold in the world to redeem those trillion-mark notes.

Farran Zerbe, coin collector extraordinary, set up his exhibit of more than 30,000 coins and forms of currency on Monday in the Chase National Bank branch at Park Avenue and 60th Street. It will be on display until May 15.

It is a numismatic nightmare. Dream of being paid with that eight-daler Swedish piece of 1560, a thirty-one pound slab of copper. Of keeping safely the colpata of India, one grain of gold. Of being bought as the bride of a Baluba of the Belgian Congo, with that eight-inch copper cross, the lunkana.

It is a history of human emergence from savagery. There are bone money, stone money, amber money with a big embossed in it. Bronze rings and wire spirals from ancient Gaul. Gold bracelet money from ancient Ireland. The copper chopping knife of the Aztecs, first known coin of the Western world, worth 8,000 cocoa beans.

It is the history of the development of commerce. Bricks of tea, like plugs of tobacco, from Thibet are there. Twists of tobacco and licorice sent from America to become the currency of the South Seas. Money made from cheese. A copy of the Dillon, Read check which bought Dodge Brothers for \$146,000,000.

It is a history of America. A silver nugget of Mexico crudely stamped "CAR (Carolus I. of Spain) 1521." Wampum of the Indians. Checks on the Bank of North America, which was founded in 1781 and originated the modern checking system. Private and State bank notes for \$11, \$1.25, \$6, \$7, \$12½.

A note "Good at Wing's Store, Broadway, Albany," in Civil War time, for flour, 1 cent. Gold dust and nuggets and stamped ingots of the forty-niners. Continental and Confederate currency. Lottery tickets of churches and colleges in 1800. Certificates used to legalize gambling at the Panama-Pacific Exposition.

Mr. Zerbe has spent forty years making his collection. It would not take quite that long to catalog it.

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NEW PROVIDENCE ART MUSEUM OPENS

(Continued from page 1)

corner on Waterman street, which ascends at a sharp angle from the centre of the town.

The visitor at an art museum is usually expected to change his whole mental attitude most abruptly as he steps from an every-day street across a sacred threshold into a sanctified interior. This rapid readjustment is not necessary in the Radeke Museum. A very gradual unfoldment leads one by degrees onward. There is invitation to loiter in the quite modest entrance hall before a fireplace, the mantle of which has been presented by William T. Aldrich, architect of the building, to whom credit is to be given for the exquisite sense of proportion which prevails on all sides.

At the left is a small tapestry hall, leading directly into the classical gallery, where is to be found a collection of sculptures which L. Earle Rowe, the director of the museum, declares is second only to those of the Metropolitan and Boston Art museums.

Proceeding, one comes to the heart of the museum, a large central gallery, which is devoted to the permanent collection of contemporaneous paintings. Every care has been taken to make this main gallery perfect for its purpose. The tapestried walls are of a neutral tone that turns from warm to cold. Air that has been filtered, washed and warmed is continually being forced in by an elaborate system, wholly concealed. Above the glass ceiling is a remarkable equipment by which the light is kept at an even ratio, day or night.

While modern invention has been drawn upon to display the paintings, the value of having works which in some measure represent the present has not been lost sight of. Reading at random the signatures affixed to representative canvases we find: Chase, Sharrman, Thayer, Alexander, Homer, Guy Wiggins, Orpen, Folinsbee, Sargent, Duveneck, Cameron, Lavery, Hopkinson, Lie, Henri, William James, Benson and Fremkes.

A distinctly new note in museum planning has been struck in the Providence edifice, the major part of the building being given over to rooms, or "galleries" (if one wished to use such a formal term), restricted in size, where a few exhibits can be seen and enjoyed at close range without incurring that scourge—museum fatigue. On the street floor clustering about the main gallery and leading into each other are rooms done in tan or blue, where are to be found, a group of Rodin sculptures, water-colors by Sargent, Homer, Benson, Woodbury, Macknight, Jongkind, and the Providence artists: Burleigh, Dyer and Frazier. A very handsome assortment of drawings in another room includes a Blake, Titian, Ingres, Gainsborough, Bone.

A similar series of rooms is to be found on the floor above, the most striking of which is that devoted to a Chinese collection which is now shown for the first time to good advantage. Stone sculptures, bronzes, pottery and paintings exemplify the art of the Han, Tang, and other great dynasties.

More, small galleries are given over to unexpected groupings of objects of the French Gothic, Italian Renaissance periods, to Persian pottery and miniatures, to Japanese prints, also to engravings and etchings.

Descending the staircase at either end of the building one comes to a floor below the main one, devoted to exhibiting textiles, laces, to administration rooms, storage rooms, and a long gallery where will eventually be installed a splendid collection of early Americana, Colonial furniture, panelings and so on.

Independents at the Newark Museum

NEWARK—The Newark Museum is showing a selection of contemporary paintings from various parts of the United States. The canvases were selected from the recent exhibition of the Society of Independent Artists of the Waldorf-Astoria in New York. There are sixteen paintings in the exhibit three of them by New Jersey artists.

A landscape by Bernard Gussow is a view of rolling hills, warm in color. Herman F. Nagel's "Afternoon Glow," depicts a human scene against a background of walls and houses, the afternoon sun striking pavements and walls and casting its warm glow over passing pedestrians. Joseph A. Caragol shows a painting entitled "Oil." Mr. Caragol gives us a jolly incident in the life of a whaler. "Environ of Corchia, Italy," a watercolor reminiscent to a degree of the water-colors Charles Burnfield has given us of Middle Western towns, is the work of Martin J. Eason, a young Italian painter now living in his native country. Will Shuster's "The Winnower" is a scene from the life of the Pueblo Indians of the Southwest. A solitary Indian stands in an open place of the pueblo winnowing grain by pouring it from a large bowl and letting the wind blow off the chaff. It is a solidly built picture, almost like a carving in wood. "Painting," by Myron Lechay of New Orleans, La., is a street corner from almost any American industrial city, done in a flat decorative manner, with a spare simplicity. Rudolph Weisenborn's "Portrait of Samuel Putnam" is a document from the art world of Chicago, the artistic and industrial capital of the Middle West.

"Street Corner," by Frances Strain, is from Chicago, a row of houses on a corner of curious wooden construction and almost human sadness and reserve. Another Chicago exhibitor is Fred Biesel, who is represented in the show by a New Mexican scene, "Adobes," a simple, well constructed scene. "Towers and Minarets" by Charles H. Cooke, is an impression of the towers of Chicago, the Tribune building, the Wrigley tower, the Chicago river, boats and bridges. "Russian Girl," by Eve Watson Schutze of Chicago, is a gracious bit of color patterning. "Early Morning," a watercolor of a man shoveling snow in a winter dawn against a pattern of houses, is more academic work than most of the others in the exhibit. Charles Biesel, the painter of the picture, is a well-known Chicago artist.

Mae Larsen also of Chicago, shows a sketch in oil, "The Dunes," "Pink Lotus," by Frances G. Greenman, an exhibitor from Minneapolis, Minn., is a colorful portrait of a boy with pink lotuses in the foreground; "Balboa Harbor," by William S. Fanning, who sends from the Panama Canal Zone, is an impression of roofs and docks, against a background of Panama hills. "Pink Furrows" is a very small but striking sketch in oil of a workman in a field, by Margaret M. Law of Baltimore, Md.

The exhibit is a prelude to an exhibition of paintings by artists of the West and South which the Newark Museum will show in the Fall of 1926.

WHISTLER'S MOTHER TO BE IN LOUVRE

Whistler's portrait of his mother is going to the Louvre. It will be the first picture by an American to be hung there. Apart from stirrings of national pride, many people feel a real affection for that old lady in black gown and white cap who sits a little wearily but withal so tranquilly in her black and gray interior.

She has waited long for her apotheosis. The picture was painted in Whistler's London studio in the Winter of 1871. It was submitted to the Royal Academy in 1872 and rejected. After a heated battle, however, in which Sir William Doxall championed it, the decision was reversed. The picture was accepted, but obscurely hung. It called forth only contemptuous press comment, and did not find a buyer.

Eleven years later the portrait was sent to Paris, where it appeared in the Salon of 1883, attracting a good deal of attention and being awarded a medal of the third class. In 1891 the French Government purchased the canvas for 4,000 francs. The Minister of Fine Arts expressed his sense of the inadequacy of the amount he was able to offer, but the painter declared himself compensated by the honor done him.

So Whistler's "Mother," twenty years after it was painted, found a home in the Musée du Luxembourg. That gallery has been for many years the chief repository of the Government's purchases in the field of contemporary art. The rule is that a picture must remain there until at least ten years after the death of the painter, when, at the discretion of the authorities, it may be removed to the Louvre. The Luxembourg is, then, a sort of ante-chamber to the greater museum.

Whistler's portrait of his mother continued to hang in the Luxembourg until a year or two ago. Then, that museum being overcrowded, it was decided to remove all pictures not by French artists. After a good deal of discussion as to the disposition of the foreign canvases, an annex was established in Salle du Jeu de Paume, a small building in one corner of the Tuileries Gardens. Thither Whistler, with others, traveled.

In the Jeu de Paume, so far as is possible, each nation is accorded its own salle. American artists find themselves occupying a room in which may be seen Jo Davidson's head of President Wilson and work by John Alexander, William Chase, Walter Gay, Cecilia Beaux, Mary Cassatt, Robert Henri, Carl Melchers, Tanner, Friesicke and others. There is a Sargent in the collection, but it is not, at the moment, on these walls. From this company Whistler now departs.

Just now, whenever the subject of Whistler's removal to the Louvre comes up in Paris, some one asks: "Where will they hang him?"

"Among the British, I suppose," another ventures to reply.

"Perhaps * * * But, after all, he is much more French!"

Except as a matter of convenience to the public it does not greatly matter. The British have long since found place for him in their National Gallery. He adorns New York's Metropolitan. The Freer Gallery in Washington seems essentially a memorial to him. Now he finds himself in the Louvre as well.

Lectures on Art at Carnegie

Walter H. Klar, supervisor of art and handwork of the Springfield, Mass., public schools, and C. Valentine Kirby, director of art education, Pennsylvania State Department of Public Education, according to an announcement, will be among the special guest instructors at the Summer Session of the Carnegie Institute of Technology in Pittsburgh, this year. Mr. Kirby, who was formerly a member of the regular faculty at Carnegie, will conduct several courses in Methods and History of the Arts in the summer curricula for teachers and supervisors of fine and applied arts. Mr. Kirby, it is announced, will be present from June 28 to July 10 for a series of conferences and informal talks with teachers. These talks will be followed by others given by the regular faculty members and will be open to all registered students without charge.

In addition, lectures on art will also be given regularly throughout the Summer Session at the Carnegie Museum in order to take full advantage of the facilities and contents of the Museum and its Department of Fine Arts.

The Carnegie Summer Courses will open on June 14 for eight weeks' courses for undergraduates and others, and on June 28 for six weeks' courses for teachers and supervisors of Public School Music, Fine and Applied Arts, and Manual and Industrial Arts.

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PERSIAN BUILDING COPIED FOR SESQUI

The plans for the Persian participation at the Sesquicentennial International Exposition are nearly completed. Persia will be represented in a far more adequate way than in any of the previous international exhibitions.

The government building, located on a beautiful site at the end of a lake, will be a reproduction of the famous college built by the mother of Sultan Hussein in the ancient Persian capital, Isfahan, which was for centuries one of the most beautiful cities in the world. The building resembles somewhat a mosque with a huge dome nearly seventy feet high of brilliant turquoise ornamented with arabesques in black, gold, and ivory. A great arched portal and screen flanked by beautiful minarets constitute the entrance. This entire portal as well as the minarets is to be covered with a reproduction mosaic faience, which is by far the most brilliant type of architectural decoration ever devised. This portal worked in flashing tones of turquoise, cobalt, emerald, black, ivory and gold will give the appearance of a vast mass of crushed jewels displayed in the most intricate and beautiful Persian patterns.

This will be the first building in strictly Persian style to be erected anywhere in the western world, unless we accept a few of the Persian mosques in extreme southeastern Russia, which was once under Persian dominion. There have been other attempts at Persian style which have been amateurish and misleading, but the Persian building at the Philadelphia Sesquicentennial has been studied with extreme care and will be not only correct in every detail but will carry with it the combined spirit of seriousness and exhilaration which marks the finest Persian architecture. The dome and portal will be illuminated by flood lighting at night and will undoubtedly create a sensationally beautiful effect.

The plans have been drawn by Carl A. Ziegler of Philadelphia, under the general supervision of Arthur Upham Pope, Special Commissioner for Persia and honorary advisor in art to the Persian government, who made some studies of the original of this building in Persia last year. The grounds are being laid out by Miss Anna Biddle Frishmuth, and will give a good idea of the famous Persian gardens which, with the exception of the Gillespie Gardens in Santa Barbara, have never been reproduced in this country. The time naturally does not permit of the full effect, but the plans by Miss Frishmuth carry a good deal of Persian feeling.

Within the building there will be a life-size portrait of the new Shah, Reza Khan Pahlevi, whose coronation took place last week. This portrait is now being painted by Professor Sandor Leindorf, formerly professor of painting at the University of Budapest. Willy Pogany is doing a large pictorial map of Persia in medieval style. Robert Boardman Howard, a young sculptor of promise, is making a huge replica of the Sasanian bas relief that is cut in the mountain side near Persepolis, showing the defeated Roman Emperor Valerian on his knees begging for his life from his conqueror, the Persian Emperor Sapur. Mr. Howard is also executing the bases and capitals for the reproductions of the great Persepolis columns which were erected nearly one hundred years before the building of the Parthenon. This will be the first attempt to reproduce these very famous and beautiful columns.



SKETCH OF THE PROPOSED PERSIAN BUILDING AT THE
SESQUICENTENNIAL EXHIBITION
Carl A. Ziegler, Architect.

"IT'S PRETTY, BUT IS IT ART?"

ROME—May an artist legitimately use a photograph as a model? That is a question which is now raising storms in Italian studios. The mark of attack is a canvas, "Sera Romagnola," exhibited by a well-known Italian artist, Signor Oppi, on the walls of the "900" show at Milan. "Sera Romagnola" shows the nude reclining figure of a girl, and the picture is painted with all the obvious suavity that marks the work of the "Neoclassic" group in Italy, of which Oppi is a leader.

This manner of work, in its effort to recapture the old Italian tradition, gained the commendation of Signor Mussolini when he opened the exhibition some months ago, and "Sera Romagnola" was bought for Milan's permanent collection at the Museo d'Arte Moderna. The rumor then began to grow that the nude figure was nothing but an enlarged copy of a photograph of a Parisian model reproduced in *Nu Académique*—and a confrontation with a photograph from that publication leaves no doubt as to Oppi's original.

In answer to the charge Oppi admits the "inspiration" of the *Nu Académique*, but defends the right of the painter to make use of such photographs "with due discretion." Most opinions expressed on "the Oppi" case, as it is now called, allow that photographs may legitimately be used to discover a pose which a model may thereafter adopt, but that there its work as an aid to sincere art finishes. Oppi is condemned for going beyond this.

Some bitterness is lent to the controversy by the fact that Oppi has been engaged in judging the work of his colleagues and critics for admission to the important Venice "Biennale" show.

Bostonian Blue Law Relic Shown

A writ for the arrest of Bostonians who failed to attend public worship is one of the historical documents in the loan exhibition of educational objects from all parts of the world shown by Mrs. David Gray, wife of the author and playwright, and Mrs. Henry W. Lanier at the Beckman Mansion, 439 East Fifty-first Street. The writ is a relic of the blue laws before the Revolutionary War.

Roman Galleys in Lake Nemi Sought

ROME—Two famous imperial galleys lying at the bottom of Lake Nemi, whose recovery has been the dream of archaeologists for countless years, are soon to be brought to light again, by Mussolini's command. He has given orders to the Minister of Public Instruction, who has charge of antiquities and monuments, to take immediate steps in this direction. A commission of eminent archaeologists and engineers has been named to devise the best means to carry out this project and already has begun to meet.

The imperial galleys on Lake Nemi were used by an early Roman Emperor as a Summer resort during the hot months, and are believed to have been filled with the choicest and richest art treasures. Plans for recovering the ships were made as long ago as the XVth century. Leonardo da Vinci worked on this problem, but all to no avail, for Lake Nemi hitherto has resisted all efforts to pry into its secrets.

The commission appointed by the Minister of Public Instruction has several plans before it. One which is said to provide the best possibilities of success is to dig a tunnel in the side of the extinct volcano of which Lake Nemi is the crater, to empty the lake and make the recovery of the ships possible. This is considered the only feasible plan, as the ships lie at a depth of 300 or more feet below the surface.

The enterprise will cost a considerable sum of money and subscriptions are being asked.

Though the complete recovery of the ships never has been possible, the archaeologists' curiosity has been whetted by fragments which have been brought to the surface from time to time. These include two perfect heads of wolves in bronze now preserved in the Diocletian Museum.

KHU-N-ATEN TEMPLE FOUND AT KARNAK

CAIRO—The Department of Antiquities has made an important discovery at Karnak. In August of last year, during the execution of some drainage work, two enormous statues of Pharaoh Khu-n-Aten were discovered there. It was not known at the time whether they were still in their original positions or not.

This Winter the clearing of the area where they were found has been continued, and six similar statues, having exactly the same grotesque facial and bodily characteristics of the first two, have been unearthed.

What makes the discovery more important is that behind the statues a temple to Pharaoh Khu-n-Aten has been discovered. The existence of this at Karnak has been recorded by historians, but hitherto it had not been found.

The statues, which evidently were set in the courtyard of this temple and are in good condition, are being prepared for transport to Cairo for exhibition at the museum, where the first two are already placed.

Owing to the lateness of the season, further clearance of the temple will have to be postponed until Autumn.

ROMAN MANOR HOUSE FOUND IN COLOGNE

COLOGNE.—The ruins of a Roman settlement, by far the most important ever found in Germany, which date back to the early decades of the 1st century, have been unearthed during excavations for a Cologne athletic park.

Fragments of carved stones resembling the Roman architectural style found about six inches below the surface aroused the interest of local archaeologists, who directed the work of uncovering what was evidently a manor house with buildings for housing servants and animals.

Numerous baths, many of them in an excellent state of preservation and evidently dating from the middle of the IIIrd century, and instruments left by the Romans, have been unearthed.

The whole series of buildings, which consisted of eight major buildings forming a square measuring 800 feet on each side, is underlain by an excellent system of sewers. One of the cellars contains a stove showing signs of much use and a complete supply of cooking utensils as well as banquet hall plate.

ENGLISH RAISE FUND TO KEEP HOUSE HOME

LONDON—English indignation over the removal across the Atlantic of a number of century-old mansions is not likely to be allayed by news from Manchester that an agent is seeking to purchase historic Oakwell Hall, near Bursall, on behalf of an American citizen. A settlement is being held up while the people in the vicinity are trying to raise enough money to buy the house.

It seems clear that the Warwick Priory and Aggercroft Hall are by no means the last ancient English buildings to be transported overseas. In addition to Oakwell Hall, it is reported that several other historic buildings in the north of England now are being considered by rich Americans with an eye to their shipment to America. Osbaldeston Hall, an old mansion near Whaley, recently has been inspected by an American, who is anxious to acquire its ancient oak paneling and beams.

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EDSEL FORD BUYS TWO FRA ANGELICOS

DETROIT.—Two panels by Fra Angelico, "Head of an Announcing Angel" and "Head of the Virgin," which together form an Annunciation, have been purchased from Carl W. Hamilton by Edsel Ford. The panels, among the finest examples in America of Fra Angelico's art, were for many years in an English collection before they were acquired by Mr. Hamilton. They were shown in the now famous loan exhibition of early Italian paintings held just two years ago in the Duveen Galleries in New York. The panels, for which Mr. Ford is reported to have paid \$250,000 are now on public exhibition at the Museum.

GWINNETT SIGNATURE FOUND IN GEORGIA

ATLANTA.—Another signature of Button Gwinnett, famous as one of the three Georgians who signed the Declaration of Independence, has been discovered.

Miss Ruth Blair, State Historian, in examining an old volume dating from 1772, found the signature, and inasmuch as one like it sold recently in New York for \$22,500, the discovery is one of considerable financial value to the State, aside from its historical and sentimental significance.

Incidentally, Miss Blair disclosed that George M. Nopier, Attorney General of the State, may start legal proceedings to recover for the State of Georgia the Gwinnett signature sold in New York. The proceeding, if brought, will be in the nature of a test case to determine whether a state has the right to recover documents, once in their archives, which have been widely advertised and publicly sold on numerous occasions. The signature on the disputed document was attached as the signature of a witness to a will. The purchaser was Dr. Rosenbach of the Rosenbach Galleries of New York, who has paid millions for rare books.

The latest signature discovered by Miss Blair is appended to a confirmation of a land grant. Evidently the actual grantee was unable to write, for the signature reads "Button Gwinnett for John Barber." The item is dated June 30, 1767. It is indexed in the volume under the name of John Barber. Hence the failure to discover the Gwinnett signature earlier.

FORD AND PRINCESS DRIVE "POP" HOME

Convinced at last that he can never escape from civilization George Overbury (Pop) Hart, internationally known etcher and lithographer, is back at his little shack at Coytesville, N. J., atop the Palisades. Last December he left New Orleans to seek the primitive among the Oaxaca Indians near Tehuantepec, Mexico.

"I thought I had escaped civilization for the first twenty-four hours when I did not see a single Ford," said Hart on his return, "but the next day I saw the inevitable flivver following a train of burros and I knew I might as well give up my flight."

Hart said that another thing that sent him back to New Jersey was that he was wooed and nearly wed by an Indian Princess whom he first thought unspoiled by civilization, but who later asked him to get her the latest creations of the Paris modistes.



"PORTRAIT OF JUDITH ANDERSON IN 'THE DOVE'"
By PAUL TREBILCOCK
Courtesy of the Grand Central Galleries

ZORACH DESIGNS MECHANICAL CLOCK

The unveiling of the mechanical clock symbolizing the creation of beauty through silk, over the entrance of the Schwarzenbach Building, 468-470 Fourth Avenue, New York City, will take place on Wednesday, May 12th.

This clock is the only one of its kind in America. It has two figures mounted on top which work mechanically, and a figure of a young girl representing the creation of beauty through silk, which comes out of the clock. The girl appears and the figures on top of the clock work as the hour strikes twelve each day.

The case and figures of this clock were carved in wood and cast in bronze by William Zorach; also the bronze doors are a Zorach design, executed in forged and hammered bronze by Peer Smed.

EHRICH GALLERIES NOW ON 57TH STREET

The ever-increasing colony of art dealers on Fifty-seventh Street has been augmented this week by the removal of the Ehrich Galleries from their former building at 707 Fifth Avenue, to their new quarters at 36 East 57th Street. The new building will afford added space for the exhibitions of glassware, pottery and textiles featured by Mrs. Ehrich. On May 18th, the galleries will hold their first exhibition in the new building with a showing of paintings by Grosso, the Spanish painter.

GRAND PRIX DE ROME WINNERS ANNOUNCED

The Grand Prix de Rome competition jury awarded its annual fellowships in painting and sculpture at the Grand Central Art Galleries on May 4th.

The winners were Deane Keller, a student at the Yale School of Fine Arts, for an allegorical painting, "The Genius of Medicine," and Joseph Kisselewski of Browerville, Minn., for a memorial sculpture.

Mr. Keller is the son of Professor Albert G. Keller of Yale. He received the Bachelor of Fine Arts degree from the Yale Art School last June. Recently he has been teaching a class in composition at the Yale Art School.

Mr. Kisselewski won the Paris prize of the Beaux Arts Institute last year, and is at present attending the Julian Academy in Paris.

The fellowships amount to \$1,350 in cash, or the equivalent of about \$2,000, since the recipients live at the American Academy in Rome.

P. Elliott of the Yale School of Fine Arts received honorable mention for a painting, and like honors were bestowed on the work in sculpture of Isamu Noguchi, a naturalized Japanese of Los Angeles, at present residing in New York; Bruno Piccirilli, a student at the American Academy in Rome, and George H. Snowden of Yale.

The jury which gave the award in painting included Edwin H. Blashfield, Francis C. Jones, Douglas Volk, Eugene Savage and Barry Faulkner. Those serving on the sculpture jury were Daniel C. French, Herbert Adams, James E. Fraser, Paul Manship and Adolph Weinman.

The exhibition at the Grand Central Art Galleries was opened to the public on Wednesday last.

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OUR CHURCHES

It is strange that no one before Mr. Kleinberger should have conceived the notion of decorating our churches with works of art. The great collectors, splendid in their generosity to museums, have for some inexplicable reason left the church out of mind when it came to bequeathing their treasures. Yet many of their treasures are of a religious nature, were made for a religious end. And of these many more are, considered purely as works of art, not of that supreme quality which should alone justify their inclusion in a museum. To what better use can such works, products of the centuries of faith be put than to be hung in our churches and cathedrals, mementos of a past era of Christians, symbols of the ideas which they served. We doubt the Puritan mind, which once found offence in these images as usurping the function of the divinity, will now gladly accept them as witness of the devotion by which they were inspired, and the less austere will rejoice at hearing their stammering worship sung in immortal accents.

We can wish only one thing better than that collectors should follow Mr. Kleinberger's example and that is that church builders and those who endow them might so greatly dare as to entrust the building and decoration of a church to a living artist, working in the spirit and faith of today.

EAST AND WEST

For the reader of Kipling's memorable ballad there is only one conclusion as to the relation of the Orient to our own civilization. "For East is East, and West is West, and never the twain shall meet."

Yet the question of their meeting is forever intriguing men's minds. On both sides of the gulf that divides the two points of the compass the impulse to bridge it is never long dormant, and curiosity, if nothing else, persists at either extreme. The solution of the problem may ultimately come about through something like a wave of international understanding. Meanwhile individual experiences are like straws showing the direction of the wind, and it is intensely interesting to observe that nowhere do they crop up more significantly than in the domain of art. This, too, in spite of the fact that it is precisely in that domain that research encounters evidence of the old irreconcilable conflict between the East and the West.

Back in the '80s, when M. Okakura came with other representatives of the Japanese government to study the phenomena of Western art, that distinguished and singularly penetrating scholar was only convinced that his countrymen would be the better off if they adhered to their own ideals. What are they? It is hardly for us to state them, since Okakura himself shrank from the task, upon which he nevertheless embarked in an entrancing book. The history of Japanese art, he said, was "the history of Asiatic ideals—the beach where each successive wave of Eastern thought has left its sand-ripple as it beat against the national consciousness. Yet I linger with dismay on the threshold of an attempt to make an intelligible summary of those art ideals. For art, like the diamond net of Indra, reflects the whole chain in every link. It exists at no period in any final mold. It is always a growth, defying the dissecting knife of the chronologist." On the other hand, as Whistler remarked, "art is art and mathematics is mathematics." Art is, among other things, a craft, and the artists of Japan, fumbling about for a closer *rapprochement* with the West, began to "get warm," as the children say, when they dove at the study of Western technique. They thereby hovered about the key to the enigma. In substituting European methods for the rhythmic pattern of their ancient past—Chinese before it was Japanese—they drew closer to the science and the realism underlying our tradition.

Okakura did not like it. He was all for fidelity to the immemorial canons of his country and appealed to the same spirit where it survived in his time as though appealing to the instinct of self-preservation. "The wild whirlpool of individualism," he said, "seeking ever to make its own stormy will its law, now rending the skies in its agonies of destruction, again lashing itself into furious welcome of any new scrap of Western religion and polity, would have dashed the nation to pieces in its seething turmoil had not the solid rock of adamant loyalty formed its immovable base." When that "solid rock" seemed to be shifting and the Tokio art school of which he was director veered more and more to European methods he promptly resigned. But that was in 1897. Since then the process of Japanese initiation into Western ideas of art has steadily progressed. There were some striking signs of its advance in an exhibition of Japanese moderns held in this city last February, and the outstanding figure in it, Seijo Takeuchi, left a profound impression of an Eastern temperament profiting by trans-Pacific contacts without losing



"MADONNA AND CHILD WITH ANGELS"

By GIOVANNI DI AGOSTINO

Courtesy of the Detroit Institute of Art

its hold upon the essentials of Oriental tradition.

There is a charming paper on this artist by Mrs. C. Le Roy Bainbridge in "Scribner's" for May. She paints a vivid picture of a poor boy triumphing over untoward circumstances and becoming a famous painter. An inner enthusiasm sustained him, and with it the example of a Western genius. He came upon two photographic prints after sculptures by Michael Angelo; they inflamed his imagination and actually set his feet upon a pilgrimage to Italy. He emerged from the museums of Europe with his gifts strengthened rather than withdrawn from their fundamental alliance with the Asiatic ideals cherished by Okakura. As the exhibition to which we have referred clearly showed, he could draw a landscape comparable to one by Forain, but he could also exploit in terms of beauty the old Oriental convention.

There has been another recent testimony to the accessibility of European habits of mind to a Japanese individual. Professor Yashiro's monumental work on Botticelli was not only written by him in English but *thought* in the idioms of the West, and it embodies as clairvoyant and convincing an analysis of the Florentine painter's spirit as has ever come from a Western pen. Imaginative sympathy conquers seemingly insuperable barriers. The East both intellectually and spiritually comprehends the West. Why should not their understanding continue and become ever wider and deeper? Seijo and Yashiro may prove, indeed, the harbingers of a new epoch. Yet even while we risk that surmise we look again, as we looked years ago, into the serene visage of Okakura and recall that he had, after all, the root of the matter in him. Japanese art and thought may, indeed, expand under Western influences. But the moment they turn too far away from the central, organic springs of Japanese inspiration they will be in grave peril. They can safely look toward the West only as they do so in the manner of Seijo, with feet firmly planted on Oriental soil.

(From the Herald-Tribune)

A NEW PREHISTORIC
CIVILIZATION

In the northwestern part of India, along the vast flat flood-plains of the Indus River and its tributaries, Sir John Marshall, head of the archaeological service of the Indian government, has found the remains of an ancient civiliza-

tion hitherto completely forgotten. The relics found include the walls and foundations of brick houses, skeletons of the ancient inhabitants, a collection of well made pottery artistically decorated, a limestone statue of a bearded man, and, most interesting of all, a group of fine stone seals and seal impressions in clay, many of them bearing inscriptions in an unknown script. The civilization was evidently wealthy and competent. Some of the houses contained wells and bathrooms. The women had jewelry of gold and silver. The carved seals show that artists could draw admirably the figures of tigers, elephants, bulls and other animals.

Because the inscriptions on these seals are still unreadable, Sir John Marshall does not know with certainty either the date or the affiliations of this forgotten culture. Its affinities are clearly with the very ancient civilization of Babylonia, that called the Sumerian. It was these Sumerians who began some six thousand years ago the civilization which flowered, centuries later, in Babylon and Nineveh. The origin of the Sumerians is a mystery. When they first entered the marshes of Babylonia they already possessed a social organization, a knowledge of writing and most of the other essentials of civilization. It was they who first told the story of Noah and the Flood, the story of creation, the famous adventure tale of the hero named Gilgamesh, a tale which survives to our day as the story of Hercules. These Sumerians invented arithmetic and devised the first weights and measures. They were the first architects. Probably the scientists of their cities first observed the motions of the stars and devised the twelve-hour clock face which all the world uses to this day. Archaeologists would very much like to know who these Sumerians were and where they had come from when they first entered the Babylonian plains.

It is unlikely that the new discoveries in India will answer this question directly. The houses and seals and objects of art which Sir John Marshall has found are believed to be at least a thousand years younger than the first Sumerian relics in Babylonia. It is quite possible, however, that the deciphering of the unknown script on these Indian seals will tell us something of the history of the nameless nation by which these seals were used. This may help, in turn, toward the solution of the Sumerian riddle.

(From the Herald Tribune)

LETTERS

Sir,—In June, 1925, an appeal was made in your columns for letters or papers which might be of service in connexion with the biography of my brother, the late John Sargent, R.A. May I in the same connexion ask any persons who may have such documents in their possession, and who did not respond to the previous appeal, very kindly to communicate with the Hon. Evan Charteris, K.C., 96a, Mount-street, W.1?

Yours faithfully,

EMILY SARGENT.

(From the London Times)

OBITUARY

OGDEN T. MCCLURG

CHICAGO.—Ogden T. McClurg, millionaire publishers, sportsman and explorer, who was found unconscious beside his automobile on a lonely road near Elmhurst, a Chicago suburb, died on April 20th at the West Suburban Hospital.

It was at first supposed that Mr. McClurg was suffering from a strange tropical malady, as he only recently had returned from an exploring trip to Yucatan. But Dr. Washburn said he had examined Mr. McClurg after his trip and found nothing wrong. Dr. Patrick was called and said the symptoms suggested cerebral hemorrhage. No inquest is contemplated.

Mr. McClurg was one of the five members of the Mason-Spinden expedition, which set out last January, under the direction of Dr. Herbert J. Spinden, Assistant Curator of the Peabody Museum of Harvard, and of Gregory Mason, explorer and writer, to seek new light on the history and highly developed science of the ancient Mayas of Central America.

The expedition, though facing many hazards incident to exploration in tropical jungles, made notable discoveries, which were reported in *The New York Times* by Mr. Mason. The other members of the party were Ludlow Griscom of New York, Assistant Curator of Birds at the American Museum of Natural History, and Frank Whiting of Darien, Conn.

Mr. McClurg was born in Chicago on Sept. 8, 1879. His father, General Alexander Caldwell McClurg, founded and was the President of A. C. McClurg & Co. until his death in 1901.

OTTO STARK

INDIANAPOLIS, Ind.—Otto Stark, widely known artists, died on April 14th at the age of 67 at the home of his daughter here, following a stroke of apoplexy.

Mr. Stark was one of the older State artists, known as the Hoosier group, when Indianapolis was little more than a village. Mr. Stark was first an apprentice wood carver, later working as a lithographer in Cincinnati. Mr. Stark exhibited work at the world's fair at St. Louis, at Buenos Aires and at San Francisco.

Mr. Stark was born in Indianapolis on Jan. 29, 1859, the son of Gustav and Leona Stark. After studying at the Cincinnati Art School and at the Art Students' League in New York, he went to Paris to continue his work in the Academy Julien and under M. F. Carmon, Lefebvre and Boulanger.

In 1886 Mr. Stark married Maria Nitschelm of Paris. After her death in 1892 he returned to his native city, to become head of the art department of the Manual Training High School there and instructor in composition in the John Herron Art Institute.

Mr. Stark's work has been shown in many exhibitions in this country as well as abroad. Twice he exhibited in the Paris Salon. His work was also hung at the International Exposition of Art and History in Rome.

EXHIBITIONS

J-L FORAIN PRINTS

Knoedler Galleries

THE EXHIBITION of Forain's etchings and lithographs is very representative of the master, though for our taste the inclusion of so many of the later religious prints rather weakens it. Forain is most effective when he is most witty as in "A la Table de Jeu" or "Repos de Modèle." When he tackles more monumental compositions, he is apt to verge on the empty, as in "The Pietà," or "Return of the Prodigal Son." It is indeed somewhat unfair to subject an artist of Forain's delicate genius to the ordeal of a one-man show. In a group, his prints sparkle. His nervous, flashing line bites home. Like all satirical dogs, he needs a foil.

AMERICAN PAINTINGS AND

ROBERT BLUM

Ferargil Galleries

MESSRS. FERARGIL are showing a few selected pictures from the collection of a Wall Street collector, including examples of Murphy, Bruce Crane, Weir, Frieske, Twachtman, Hassan, Ballard Williams, Chase and Hawthorne, a representative collection of a decade since. In the front room, is a small group of Robert Blum's watercolors from the same collection. It is so long since one has seen Blum, that one has almost forgotten how playful his little watercolors, jewels of their kind, could be. These are of Venice, of Algeria, of Japan. Blum is a typical peripatetic artist of the nineties, an admirable craftsman with a luxurious sense of the picturesque.

S. ARLENT EDWARDS

Schwartz Galleries

THE SCHWARTZ Galleries are making an extensive showing of the work of S. Arlent Edwards, including one of the artist's finest mezzotints after the Botticelli Madonna in the National Gallery. Included among the mezzotints shown are "The Dutchess of Rutland" after Reynolds, "The Blue Boy" and "The Pink Boy" after Gainsborough, "La Belle Ferroniere" after Leonardo da Vinci, "Mrs. Siddons" after Gainsborough and "Baptista Tournaboni" after the painting by Ghirlandaio in Santo Mario Novelli. Also shown are a series after Morland, Hoppner, Raeburn, Van Dyck, Rembrandt, Holbein, Sir Thomas Lawrence and Hans Memling.

WALTER GAY

Wildenstein Galleries

FRENCH FURNITURE in an American setting too often seems over-elaborate and self-conscious. Walter Gay paints the slender elegance of Louis XVI chairs, tables and commodes against the back-ground of the spacious old rooms for which they were made, or he shows the capricious curves of the Louis XV in a mellow room whose panels echo the *rocaille* carving of the furniture. In the happy phrase of Mr. Gallatin, who has written the introduction to the catalogue, "these are portraits of rooms, possessing souls and temperaments."

BOOKS

NEW ACQUISITIONS, MASTERS OF THE GRAPHIC ARTS

Gutekunst & Klipstein, Hotelgasse, 3 Berne, Switzerland

GUTEKUNST AND KLIPSTEIN of Berne have recently issued a catalog of their new acquisitions of old and modern masters in the graphic arts, ranging from Altdorfer to Picasso, Whistler and Zorn. Of Altdorfer there is illustrated the "Fall and Redemption of Man," priced at 1200 Swiss francs. "Venus and Amor" a fine impression of a rare print by Boldrini is listed at 150 francs, while a very scarce Beham, "The Bag-pipe Player" from the Peter Lely collection, is priced at 550. Seven Cranachs range in price from 500 to 1100 francs, the latter being the price asked for a fine early impression of "St. Anne and the Virgin with Child." Thirty copper engravings and wood cuts by Dürer are priced at 150 to 5500 francs. A fine impression of the superb "St. Jerome in his Cell" is listed at 5500 francs, a print of the "Great Fortune" from the Liphart and Vase collections at 4800, a complete series of the "Life of the Virgin" at 5500. Among the other prints by early masters we may mention the portrait of "Gaspard de Coligny" by Amman at 500 francs, a single example by Lucas van Leyden, "Virgin in a Landscape" at 1800 francs, two prints by Goltzius, for the finest of which "The Son of the Painter Dirck de Vries" 700 francs is asked and the rare "The Lovers" by Meckenem at 1700 francs. Thirty-eight Rembrandts are included, ranging in price from 160 to 6000 francs, the latter being asked for an early very fine impression of the "View of Omval near Amsterdam." There is an early proof of the "Abraham Entertaining the Three Angels" at 2000 francs, while the "Presentation in the Temple" is priced at 1800. A single example by Rubens, a fine impression of the "St. Catherine" costs 500 francs. A series of twenty Callots, seven examples by Claude Gellée, four portraits by Robert Nanteuil, and some fine Meryons, of which the two most important are priced at 5500 francs, are among the French masters represented. Water-colors and drawings are also listed in the catalog including work by Forain, Legros, Pieter Molyn. Among the etchers Besnard, Bracquemond, Corot, Daubigny, Daumier, Degas, Forain, Legros, Manet, Meryon, Millet, Picasso, Pissaro, Rodin, Whistler and Zorn, are listed with prices.

ORIGINAL ETCHINGS AND ENGRAVINGS BY THE OLD MASTERS OF THE XVIIIth CENTURY

Catalogue No. VI. H. Gilhofer & H. Ranschburg, Haldenstrasse, 33, Lucerne

MESSRS. GILHOFER AND RANSCHBURG's latest catalog begins with the anonymous German woodcutters of the XVth century and ends with Joseph Pennell. The woodcuts, a charming collection, are priced from 300 to 3,000 Swiss francs, the latter being the sum asked for a fine St. Francis and Clara, colored brown, green, red and yellow, an undescribed woodcut from the lower Rhine, 1470-1480. For Cranach's "Adam and Eve"

450 francs is asked. The more important Dürers range from 3,000 to 6,500 francs, the latter being the price asked for the "Virgin with the Pearl." For Dürers woodcuts the highest price is 1,500 francs for "The Little Passion," the less rare examples being offered for as low as 24 francs. A fine Urs Graf, a "Standard Bearer of Chur" is offered for 6,000 francs. The Leydens range from 90 to 5,000 francs, the latter price being asked for a superb "Adoration of the Kings," a reproduction of which serves as a frontispiece to the catalog. A large collection of Rembrandts is included, for the finest of which, an early print of the "Triumph of Mordecai," 6,500 francs is asked. The prices for the Schangauers vary between 400 and 4,000 francs, the latter being the price asked for "Christ in Purgatory." A number of drawings include examples by Poussin, Bécassini, the Caracchi and Guercino da Cento, all priced very moderately. The drawing given Piero della Francesca for which only 60 francs is asked, is not illustrated. A Poussin battle scene between horsemen and Roman warriors, for which 700 francs is asked, appears to be of fine quality. The XIXth century prints are considerably less interesting, with the exception of sets of Goya's "Los Proverbios" and Los Desastres de la Guerra and 1,200 and 2,200 francs are asked respectively.

PROFESSOR RICHARDS DECORATED BY FRANCE

Professor Charles R. Richards, director of the American Association of Museums, was decorated with the Cross of the Legion of Honor of France at the twentieth annual dinner of the Art-in-Trades Club at the Waldorf-Astoria on April 29th. The decoration was given him in recognition of his museum work by Maxime Mongendre, consul general in New York.

More than 500 members of the club and their guests were present at the dinner, at which Harry Wearne, president, told of the visit last summer to the exposition in France of commercial art of 120 American men who came back enthusiastic over the advance that art had made in industry. The other speakers were Richard F. Bach, Robert I. Aitken and Harvey Wiley Corbett. The toastmaster was Frank W. Richardson.

Those at the speakers' table were George Grey Barnard, the sculptor; Alon Bement, director of the Art Center, Inc.; H. I. Brock, of "The New York Times"; Arthur S. Draper of the Herald Tribune; William Henry Fox, director of the Brooklyn Institute of Arts and Sciences; Robert Gilman, dean of the Rhode Island School of Design; Philip Hiss, architect; Walter Scott Perry, director of the Pratt Institute; Louis Schmitt, president of the Society of Interior Decorators of New York City; and Richardson Wright, director of "House and Garden."

The club was organized in 1906 to bring together for mutual advancement and study men who are engaged or interested in the arts and art trades.

Fine Arts Federation Elects Officers

The Fine Arts Federation of the City of New York elected officers on April 29th at its annual meeting in the Fine Arts Building, 215 West Fifty-seventh Street. Those chosen were Joseph H. Freedlander, president; Robert Aitken, vice-president; John V. Van Pelt, secretary, and Albert S. Bard, treasurer.

STUDIO NOTES

Jennie Gallup Mottet sailed for France on April 30, with a collection of paintings she is to exhibit at the Charpentier Galleries in Paris, from June 4 to 18. She will remain abroad until October and will paint in Italy in the Enchanted Garden of Ravello, surrounding Lord Grimthorpes's castle in which she will live during the summer. Her exhibition will consist of twenty-four canvases comprising portraits, one of the most important of which is the portrait of Bishop Ethelbert Tallbot of Bethlehem, Pa. The portrait of Mr. Charles Baget, chief sponsor for the French Museum, the property of that institution, will also have a place in the exhibition as well as figure works, flower compositions and still lifes.

Ashton Wilson will leave her Park Avenue studio about May 15, for her summer home at White Sulphur Springs where she will paint until October.

Emily Nichols Hatch and Elizabeth Cady Stanton will sail for Europe May 20. Their purpose is to take a studio in Paris where they will paint until the Autumn.

Erica Brooks will spend the summer in England, leaving New York about June 1st.

Sigurd Skou will sail for Europe late this month. He will visit Sweden, France, Italy and Spain and will paint throughout the Continent for several months.

Wells M. Sawyer, who has been visiting at Virginia Beach for two months recovering his health, has returned quite restored, and is painting at his studio in Yonkers. He plans to go to Europe later in the season.

C. Holmead Phillips sailed for Europe on April 28. He will spend the summer painting in Bruges, Brittany and in Switzerland, and expects to return to New York in October.

Miss Rose O'Neill and her brother left for Italy on April 27 where they will remain for the summer.

An exhibit of etchings and paintings by Arthur J. Elder will be opened at the Y. M. C. A. gallery in Westport, Conn., on Monday, May 3rd. The exhibit will be open to the public for the following two weeks, tea being served each Monday afternoon.

Galen J. Perritt leaves for his summer studio at Rockport, Mass., about May 15th and expects to stay until the latter part of November.

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ANDERSON GALLERIES

SOLANO-LEVERHULME PAINTINGS

Exhibition, May 8
Sale, May 11

A COLLECTION of paintings inherited from his Spanish ancestors by Dr. Jose Maria Solano, of the Cuban diplomatic service, together with additional and unclaimed pictures from the Leverhulme collection will be sold at the Anderson Galleries on the evening of May 11th. Among the examples of the Spanish school, we may mention Eugenio Lucas' "Baile Gitano" and the "Ecco Homo" by Luis de Morales of the XVIth century. Of the French XVIIIth century school is the Portrait of Fernando VI of Spain, by Louis Michel van Loo. A large series of paintings by George Adolphus Storey are included in the sale. Other artists represented are Felix Ziem, Emile Lambinet, Bruce Crane, and Raphael Mengs. From the Leverhulme collection there are the "Arundel" by John Constable, "Portrait of a Lady" by Francis Cotes, and "Ganymede" by Sir Edward Burne-Jones.

RICHARDSON EARLY AMERICAN FURNITURE

Exhibition, May 8
Sale, May 12

The furniture belonging to William Symmes Richardson to be sold at the Anderson Galleries on May 12th is particularly interesting in that it represents a collection made over a period of many years by a distinguished architect for use in his own house. Among the handsomest pieces is a walnut highboy, dating from 1730-40, probably of Jersey or Connecticut origin. A carved mahogany four-post bed is an interesting example of Chippendale's rocaille and fret style. Among the earliest pieces is a rare maybed with Spanish feet, in the transition style, showing Dutch influence in the vase-splatted and arched back. An attractive series of tables is included in the sale, among them a large walnut gateleg table, dating from 1690-1700, a folding gateleg table of gumwood, of the late XVIIIth century, and a rare Chippendale drop-leaf table. A series of charming Hepplewhite specimens are found in the collection—an inlaid cherry bureau with satinwood panels, a sideboard of simple lines and beautifully grained wood and a carved four-back settee with a set of six chairs of very similar design. Andirons, candlesticks, tea caddies and other small early American objects are included in the collection.

ORIENTAL ARMS

Sale, May 14, 15

An interesting collection of Oriental arms and European arms made for the Oriental market from the armories of Prince Zoubaloff of Tiflis, Shaik Chamyl of Caucasus and from numerous private sources will be sold at the Anderson Galleries by the order of a foreign diplomat. The catalogue of that collection has been compiled by M. Charles Buttin of Homily, Auxerrois, France.

WILLIAMS HISTORICAL COLLECTION

Exhibition, May 10
Sale, May 17, 18

The collection of Dr. G. F. C. Williams, to be sold at the Anderson Galleries on May 17th and 18th was gathered with a view to its historical importance and contains many items of superlative rarity. Chief among these is the autograph of Button Gwinnett, one of which sold last January at the Anderson Galleries, brought \$22,500, although Gwinnett's signature was rather small and faint and overshadowed by the names of the other two witnesses, above and below. In the present document, the signature stands out, black and preeminent. The document with Gwinnett's signature has only once been publicly exhibited, and that was when Dr. Williams showed it at a meeting of the Connecticut Historical Society, of which he was at that time president. As there are only twenty-seven

complete sets of the Signers in existence, and as only ten of these are in the hands of collectors, it will be readily realized that this exceptional specimen is bound to create tremendous interest. Another feature that will attract wide attention is the collection of autograph letters, documents and manuscripts from the Commander-in-Chief of the Revolutionary Army—George Washington—together with those of his prominent generals and others, presenting aspects of the great struggle from actual participants, from its commencement to its close. Further autographic material contains valuable historical data from original sources, from the beginning of the French and Indian War to the conclusion of the Treaty of Peace. There is also a collection of original autograph letters and first draft and alterations of the provisional articles of peace, from the private files of Lord Shelburne, First Marquess of Lansdowne, the opponent of the policy of coercion of the American Colonies, and Prime Minister when terms of peace were negotiated; and from the files of Thomas Townshend, Viscount Sidney, a member of George III's Cabinet during those troublous years. Governor Hutchinson's original manuscript of Volume III of *The History of the Province of Massachusetts Bay*, together with his Diary and orderly books and other manuscripts with some exceedingly rare Connecticut broadsides and a large number of rare pamphlets and volumes are some of the other outstanding features of Dr. Williams' collection.

AMERICAN ART ASSOCIATION

RUIZ SPANISH COLLECTION

Exhibition, May 8
Sale, May 12, 13, 14

Senior Ruiz's collection which is to be sold at the American Art Association is comprehensive in character. There is Spanish furniture in walnut, chestnut and pine wood, together with Andalusian chairs and side tables in mahogany, as well examples of the character Spanish peasant type with naive carving and primitive joinery. The more mannered craft of the central provinces of Castile, Leon and Navarre is exemplified in a group of XVIIth century side, library and refectory tables. Among the distinctive pieces offered are two late Gothic carved walnut stalls from the church of San Felipe Neri, Oviedo, a beautiful variety of superb varguenos, with elaborate interior gilding and wrought iron mounts; Louis Quatorze walnut chairs in crimson velvet; a number of Catalonia and Castilian painted bedsteads; finely turned and inlaid cabinets, and several important entrance doors with Gothic, Renaissance and Baroque carving. The important industry of working in iron is represented by torches, window grilles and importance pairs of gates. There are also a few complete collections of XVIth century carved ceiling supports. The textiles comprise a considerable group of damasks, including several entire room hangings in crimson fabric, brocades in the form of table covers and vestments, velvets and about fifteen silk-embroidered Spanish shawls, including two of the most detailed and magnificent needlecraft, of the type called in Spain "Isabelino," and now very difficult to obtain. In addition to these is a consignment of sixty or more gaily colored Alpujarra rugs with geometrical, floral and animal designs, many of them signed by the peasant weavers.

SILo AUCTION ROOMS

REGINALD VANDERBILT COLL.

Exhibition to May 10
Sale, May 10, 11

An exhibition of furniture, sporting trophies and old English prints of the late Reginald Vanderbilt, which were formerly in his town house at 12 East Seventy-seventh Street and at his Sandy Point Farm, Newport, opened this week in the Silo Auction Rooms in the Vanderbilt Building, Forty-fifth Street and Vanderbilt Avenue. The sale will begin next Monday. The auction rooms have been transformed into an eleven-room apartment, where the objects are displayed.

The main piece in the salon is a Gobelin tapestry, approximately 9 by 12 feet. It represents an autumnal scene, showing a large group of figures at the wine press. The rooms surrounding the salon include four Period bedrooms, including two English, one Adam and one Louis XVI; a Gothic room, an English living room, a Spanish room and an early American room and a dining room of Louis XVI walnut.

A feature of the library is a painting "A Child Knitting," by Bougereau. There are many of the cups won by Vanderbilt horses, rare Sandwich glass cups and plates, rare Henry Clay cup plates, five pieces of lace glass and a William and Mary clock with the royal crest.

CHRISTIE, MANSON & WOODS

BREADALBANE, LEINSTER OLD ENGLISH SILVER

Sale, May 12

Old English silver, including many Queen Anne and George I pieces from the collection of His Grace, the Duke of Leinster, and the well known collection of early English and Scottish spoons formed by the Marquess of Breadalbane, will be sold at Christie's on May 12th. The Breadalbane collection is rich in early spoons of all types—rat tail spoons of the William and Mary, Charles II, James II periods, seal top spoons dating from the reigns of Elizabeth, James I and Charles I, and specimens of various types from the Henry VII, James I and Commonwealth periods. A series of the interesting "apostle spoons" are also found. Amongst the larger pieces of silver, we may mention as especially fine a set of three Queen Anne casters, bearing the royal arms, a Charles II tankard, a Queen Anne octagonal tea-pot with stand, a coffee pot of the same period made by William Fawceter, a silver toilet service by David Willaume with the arms of the nineteenth Earl of Kildare and an Italian XVIIth century salt cellar and cover of rock crystal and silver-gilt, richly chased and enameled.

GILHOFFER & RANSCHBURG

WOODCUTS AND COPPER ENGRAVINGS OF THE XVth to XVIIIth CENTURY

Sale, June 7

THIS COLLECTION of engravings and woodcuts, described as that of a private collector, is a peculiarly magnificent one, and the catalogue of its 438 items one which every collector of early prints would do well to possess. Arranged al-

phabetically, it includes all the great masters, Aldegraver to Watteau. Of the first named master are fourteen examples, including the "Virgin and Child on the Crescent Moon." Hans Sebald Beham is even more brilliantly represented with seventeen examples, many of them illustrated in the catalog. All the proofs appear to be of good quality, as are the series of portraits by Barthel Beham. Next may be mentioned Callot with twenty-two examples, including his views of Paris and religious subjects. By Dürer are twenty engravings and thirteen woodcuts, including the "Adam and Eve" and "Das Grosse Pferd," both superb prints. Daniel and Geronimus Hopper have but one example apiece, the latter, his portrait of Erasmus. Fourteen examples of Lucas von Leyden, culminate in the amazing "Crucifixion," a fine impression of the first state. There are four Monteenas, "The Scourging of Christ," "Christ in Hades" and "The Elephants" being illustrated in the catalog. Scarcely less in public esteem will be the Meckelens, the six examples of which include a superb impression of "Das Kinderbad" in its first state and a unique print, hitherto undescribed, of "Vain Labor." The twenty-eight Rembrandts appear from the reproductions to be slightly less important, though the print of "The Triumph of Mardocheus" from the Perry collection and the "Diana in the Bath" a brilliant impression of the first state, are of very high quality. Finally, there are six Schongauers, all fine impressions so far as can be gauged, the large plate of the "Bearing of the Cross" and "The Crucifixion" are as fine as any collector may hope to obtain.

XIXth CENTURY FRENCH MASTERS OF ETCHING & LITHOGRAPHY

Sale, June 8, 9

Etchings, lithographs and "clichés-verres" of the XIXth century French masters, among them Carrière, Corot, Daubigny, Daumier, Delacroix, Fantin-Latour, Forain, Manet, Maryon, Millet, Rodin, Toulouse-Lautrec, etc., as well as a few examples by Seymour Haden, Pennell, Strang, Whistler, etc., will be sold at auction by Gilhofer and Ranschburg of Lucerne on June 8th and 9th. There are especially fine and scarce examples by Corot and Daubigny, of whom the series is so large that it is impossible to mention more than a few of the fine proofs and rare states offered. Of Corot the "Environs de Rome," "Paysage d'Italie," "Une Famille à Terracine," "Le Bucheron de Rembrandt" and "L'Embuscade" are some of the outstanding rarities, seldom to be found in the auction room. Some one hundred and twenty examples are included in the Corot series; of Daubigny there are nearly as many, among which some of the outstanding proofs are those of "Cérémonie de l'Inauguration de la Colonne de Juillet," "L'Amphithéâtre du Jardin des Plantes," "Le Bal dans le Jardin d'Hiver et l'Hotel de l'Ambassade," "Le Lever du Soleil," "Le Grand Parc à Moutons" and "Le Pré des Graves, Villerville." In the series of thirty-three Daumiers, nineteen are proofs marked by Hazard and Delteil as extremely rare. Forain and Legros are each represented by two very fine examples of considerable rarity. The outstanding example in the group of twelve Manets is "Le Gamin"; his "Torero Mort" is also found in a superb and rare proof.

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GALERIE GEORGES PETIT

XVIIIth CENTURY PAINTINGS, FURNITURE, ETC.

Sale, May 21

The Galerie Georges Petit is selling on the 21st of May an interesting collection of paintings, engravings, water-colors, objects of art, sculpture, porcelain and furniture, largely of the XVIIIth century, from the collection of "M.F.B."

Among the paintings of the XVIIIth century French school is the "Portrait of a Woman" by Pierre-Henri Dauloux, "Le Petit Dessinateur," attributed to François-Hubert Drouais and "Le Bain" by Jean-Baptiste Pater. The portrait of Mrs. Margaret-Morton Pitt and her daughter Sophie by Romney, is an important work from the Wertheimer, Hoare and Count Boni de Castellane collections. It is included and reproduced in Sedelmeyer, "Illustrated Catalogue of the Seventh Series of 100 Paintings by Old Masters" and in "Remney, A Biographical and Critical Essay" by Humphry Ward and W. Roberts. Among the sculptures, are two pieces signed by Marin, a terra cotta bust of a faun and a small terra cotta bust of a woman, probably Madame Recamier. A small terra cotta vase with decoration in low relief is attributed to Clodion, of whom there is a signed group of satyr and faun. An interesting example of old Sevres porcelain, is found in the group "La Naissance du Dauphin," after Pajou. A series of objects of art include some charming examples of Chinese porcelain of the Ch'ien Lung period and a fan of the late Louis XV period, delicately painted with a shepherdess subject. A fine series of French XVIIIth century furniture is found in the sale, the majority of the pieces signed by well known cabinet makers. Among these is a graceful marquetry tall clock by J. Baptiste Baillon, a commode with marquetry inlay of Chinese figures of the Louis XVI period by Wolff, a mahogany writing desk of the Louis XVI period signed J. H. Riesener and a fire screen of the Louis XVI period by P. Garnier.

IMPORTANT SALES IN AMSTERDAM

THE ART NEWS has received advance notices of two important sales which will be held at the house of Frederick Muller & Co., Amsterdam, during the months of June and July.

The first is a sale of drawings from the collections of E. W., described as a Belgian painter and the collection of Roblano. Notable among the illustrations in the advance notice are twenty-five drawings by Rembrandt, a superb drawing by Pieter Breughel, fine examples of Hieronymous Bosch, Paolo Veronese, Dürer, and an important Michaelangelo. The sale will take place on the 15th and 16th of June.

The second Amsterdam sale of the Castiglione collections, includes pictures and tapestries of the middle ages, sculpture, furniture, rugs, etc. A terra cotta by Giovanni da Bologna, a Madonna by Donatello, a XVIth century Florentine tapestry, a collection of Italian and Near Eastern armor, French and Belgian tapestries of the XVIIIth century and French furniture of the same date are among the objects offered. The pictures include a Maitre de Legende de St. Lucie, a Mabuse portrait, a Rembrandt portrait of Anna Maria Schurman and works by Van Gogh, Millet and Daubigny. Be-

sides the Castiglione pictures selections from the collections of Camberlijn d'Amougies, Fritz Meyer of Zurich, Mme. M. of Wiesbaden and various private collections are included in the sale. The sale will take place from the 13th to the 15th of July.

As soon as the catalogues appear, a more complete announcement will be published.

Auction Reports

BRAGGIOTTI ET AL BOOKS AND AUTOGRAPHS

Anderson Galleries—Books and autographs from the collection of Isadore Braggiotti and other consignors were sold on the evening of April 26, bringing a grand total of \$19,319.50. Important items and their purchasers are as follows:

- 5—Browning (Robert) Autograph mss. of his entire introduction to "Pippa Passes," together with a few lines of Part I. Written on 6 pp., royal 8vo; Barnet J. Beyer \$6,000
- 56—Lincoln (Abraham) A. L. s. of three lines, written to Gov. Curtin, just before the attack on Sumter. Three lines, written on first page of a folded octavo sheet. April 8, 1861; Mr. A. G. C. Sage 2,700
- 58—Washington (George), his gold headed cane, 46½ inches long, with gold head having the Washington arms engraved thereon. Bequeathed by Washington to his juvenile friend Robert Washington; Mr. L. W. Smith 1,550
- 59—Porter (William Sydney), complete original autograph mss. of "A Fog in Santone." Written on 22 octavo sheets; Mr. Gabriel Wells 450
- 60—Porter (William Sydney), complete original autograph mss. of "An Unfinished Story." Written in pencil on 30 large octavo sheets with O. Henry's signature in the upper left corner of the first page; Phoenix Book Shop 1,000
- 61—Porter (William Sydney), complete original autograph mss. of "A Medley of Moods," written on 52 octavo sheets, with the excessively rare signature "By Sydney Porter"; Mr. Gabriel Wells 530
- 151A—Remarkable collection 19 autograph letters from the Countess Guiccioli, relating to Lord Byron and unpublished; Bargain Book Store 480
- 174—Autographs of the presidents of the United States. White House Gallery of Official portraits of the Presidents. Extra-illustrated by the insertion of an A.L.s. Ds. or Ls. of each president from Washington to Coolidge; Gravure Company of America, 1901; Mr. E. N. Campe 600
- 219—Randolph (John), Considerations on the Present State of Virginia. 12mo. Presentation copy from the author, with inscription of title. The only copy known, with the exception of that in the N. Y. Public Library. (Williamsburg) Printed in the Year M.Dcc. LXXIV; Mr. Walter M. Hill 1,075

DE VAREBEKE COLLECTION

Anderson Galleries—Tapestries, textiles, furniture and objets d'art from the De VAREBEKE collections were sold on April 27, bringing a total of \$18,560. Important items and their purchasers are listed below:

- 47—Four-fold tapestry screen, Flemish, XVIth century; Mr. W. H. Hooker \$675
- 48—Set of six tapestry and walnut high chairs of the early Louis XIV period, French, XVIth century; F. Fontana 700
- 58—Renaissance garden and hunting tapestry of the Flemish XVIth century, "The Morning of the Hunt," 7 ft. 9 x 6 ft. 9; Mr. J. Z. Noorian 950
- 73—Verdure and hunting tapestry of the Louis XIV period, French, XVIIth century, 8 ft. 9 in. sq.; L. K. W. Wilmerding 1,150
- 74—Personage tapestry of the Renaissance period, Brussels, XVIIth century, "Young David Introduced to Saul," 87 x 85 inches; Mr. Frank Fontana 550
- 88—Early Renaissance personage and landscape tapestry, Enghien, early XVIth century "Diana the Huntress," 6 ft. 10 x 5 ft. 10; Mr. S. Schepps 675
- 103—Four-fold Beauvais tapestry low screen, French, early XVIIIth century; order 550
- 116—Mortlake tapestry of Diana and Calisto, English, early XVIIIth century, 7 ft. 6 x 7 ft. 5½ in.; M. Shapiro 1,400
- 124—Important Renaissance personage tapestry, Flemish XVIIth century, "Fete Champetre," 9 ft. 4 x 13 feet; Mr. M. Shapiro 1,800

BARRETT MARINE COLLECTION

Anderson Galleries—The naval and marine collection of the late Lieut. Commander William Barrett of London was sold on April 28 and 29, bringing a grand total of \$39,217. Important items and their purchasers are as follows:

- 110—Carved and gilded wood bow piece, "The Royal Arms"; order \$320
- 112—Carved and painted ships' figurehead, circa 1800, representing "Britannia"; Max Williams 1,050
- 113—Carved and painted ships' figurehead, circa 1862, standing figure of a woman; Miss Counihan, Agt. 480
- 115—Carved wood ships' figurehead, "Triumph" of the XVIII century; Mr. J. Coolidge 210
- 116—Carved and painted wood ships' figurehead of the XVIIIth century, "Victory"; order 360
- 117—Model of the English man-of-war "Ketch," early XVIII century, scale model, length, 31 inches; Max Williams 1,650
- 118—Boxwood scale admiralty model of the man-of-war "Magnanimous," English, 1785, mounting 74 miniature bronze cannon; Miss Counihan, Agt. 400

- 126—Model of an American packet ship, circa 1855, completely rigged and in full sail, length, 78 inches; Miss Counihan, Agt. 400
- 138—Scale model of the English ship "Maude," 1870, length 36 inches; Mr. Fred M. Farrar 475
- 199—Two large decorated world globes, English, 1814. Terrestrial and celestial; Mr. Max Williams 800
- 247—Painting of the Spanish early XVIIIth century, Two Early English Men of War; order 800
- 248—Adolphus Knell, English, 1886, painting of "The Victory of Trafalgar"; Mr. C. H. R. Hopkins 775
- 250—American, early XIXth century painting, "The Attack and Capture of the English Sloop-of-war Alert by the American Frigate Essex"; E. F. Bonaventure 375
- 256—Painting attr. to Thomas Whitcombe, English, early XIXth century, "The Battle of Trafalgar"; O. W. R. Healy 2,500
- 260—Important large bone scale model of the H.M.S. "Caledonia," 130 guns, with certificate of identification from the South Kensington Museum; Max Williams 7,500
- 261—Boxwood scale model of the English man-of-war "Warrior," circa 1790; 80 miniature bronze cannon; O. W. R. Healy 500
- 263—Model of a fourteen gun topsail schooner, circa 1800; Mr. F. J. Peters 600
- 265—Model of a frigate, English, 1825, full deck equipment; Miss H. Counihan, Agt. 300
- 280—Model of an English barkentine, circa 1868, length, 64 inches; Mr. F. J. Peters 350

VANDERBILT FURNISHINGS

American Art Association—Furniture and furnishings from Idle Hour, former country residence of the late William K. Vanderbilt, were sold on April 29 and 30, bringing a grand total of \$132,962.50. Important items and their purchasers are as follows:

- 90—Verdure tapestry panel, Louis XV period, "Flowers and Ruins," 6 ft. 7 x 4 ft.; E. J. Murnane \$1,600
- 91—Verdure tapestry panel of the Louis XV period, "Landscape with a Cenotaph," 9 ft. 7 x 5 ft. 6; D. R. Smedley 500
- 92—Verdure tapestry panel of the Louis XV period, "A Swiss Village," 6 ft. 6 x 12 ft. 4; Barton, Price & Wilson 2,400
- 93—Verdure tapestry panel of the Louis XV period, "Landscape with a Crane," 7 ft. x 6 ft. 10; E. J. Murnane 875
- 103—Tulipwood marqueterie occasional table; Charles of London 2,400
- 137—Pair of cuivre dore and Imari porcelain standing candelabra in Regence style; Edward Taylor 850
- 138—Pair of cuivre dore and Imari porcelain standing candelabra in Regence style; E. J. Murnane 850
- 160—Decorated tall-case clock by J. C. Pelissier, Meudon; E. F. Bonaventure 600
- 179—Large verdure tapestry sofa, length 9 ft.; J. H. Cooper 1,200
- 196—Gothic carved oak throne with decoration of niches and figures of saints; R. H. Pearce 1,050
- 198—Massive carved walnut library table of the Florentine Renaissance; R. H. Pearce 675
- 256-265—Ten sets of XVIth century hangings, Genoese velvet, basket cloth and brocatelle; Charles of London 9,250
- 416—Pair of carved mahogany and parcel-gilded side chairs; P. W. French & Co. 1,450
- 416A—Pair of carved mahogany and parcel-gilded side chairs; P. W. French & Co. 1,450
- 420—Marqueterie commode mounted in cuivre dore, signed P. Roussel (M. E. 1766); E. J. Murnane 1,500
- 426-431—Twelve royal Aubusson tapestry carved walnut arm-chairs in Regence style; Charles of London 6,600
- 443—Carved walnut refectory table of the Florentine Renaissance; Arthur Arnold 2,100
- 444—Gobelins tapestry with the arms of France and Navarre after the cartoon of Charles Le Brun, 9 ft. 2 x 7 ft. 4; E. J. Murnane 7,500
- 445—Brussels tapestry of the XVIIIth century, "Before the Chase," 13 ft. 8 x 11 ft.; Mrs. E. D. Falkner 4,800
- 446—Brussels tapestry of the XVIIIth century, "The Deer Hunt," 13 ft. 5 x 12 ft. 8; Mrs. E. D. Falkner 3,600
- 447—Brussels tapestry of the XVIIIth century, "Coursing the Hare," 13 ft. 2 x 11 ft.; Mrs. E. D. Falkner 3,100
- 448—Brussels tapestry of the XVIIIth century, "End of the Chase," 13 ft. 4 x 12 ft. 7; Mrs. E. D. Falkner 3,600
- 449—Persian Herati carpet, 19 ft. 2 x 11 ft. 9; R. H. Pearce 2,200
- 450—Kirman flower-garden carpet, 24 ft. 2 x 12 ft. 7; Benjamin L. Hunt 4,100
- 451—Large Khorassan floral carpet, 31 ft. 4 x 17 ft. 5; A. Pick & Co. 3,600
- 452—Khorassan Mina Khani carpet, 28 ft. 10 x 10 ft. 5; Benjamin L. Hunt 3,700
- 454—Kirman carpet, 25 ft. 3 x 14 ft. 7; R. H. Pearce 4,500
- 455—Bijur flower-garden carpet, 25 ft. 4 x 14 ft. 8; Charles of London 1,600

Brazer American Collection Sold
PHILADELPHIA.—The Clarence Wilson Brazer collection of XVIIIth century American antiques was sold at the Samuel T. Freeman Galleries in Philadelphia on April 19th, bringing a grand total of \$8,727.50.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
57th St. & Madison Ave.
May 12, 13, 14—Spanish furniture, textiles and wrought iron of the XVI-XVIIIth century, the collection of Sr. Raimundo Ruiz of Madrid.

ANDERSON GALLERIES

Park Ave. and 59th St.

- May 11—Old and modern paintings from the collection of Dr. Jose Solano; additional and unclaimed pictures from the Leverhulme collection.
- May 12—Fine early American furniture and embellishments from the collection of Mr. Wm. Symmes Richardson.
- May 14, 15—Important collection of Oriental arms and European arms made for the Oriental market from the armories of Prince Zoubaloff, Shaik Chamyl, etc.
- May 17, 18—The historical library of Dr. George C. F. Williams Part I—Books relating to the American revolution.

SILO ART ROOMS

40 East 45th St.

- May 10-15—Furniture removed from the residence of Reginald Vanderbilt, sporting prints and cups from his Newport home, together with objects of art from other consignors.

WALPOLE GALLERIES

- May 18—Mrs. E. C. Hoyt Sale Part II. American Historical China and Furniture. Currier & Ives Prints.

VENICE

As might have been foreseen, the verdict of the jury for the XVth Biennial Exhibition at Venice has given rise to a great deal of bad feeling among the artists whose works were refused, especially those among the Venetians and from the other parts of that province.

And still more than the painters are the sculptors annoyed, for not a single example of the work of well known men has been accepted.

It seems likely that there will be a

show of the works which were excluded from the regular exhibition in another building.

Those of us who have seen some of the exhibits accepted are filled with wonder as to why they were even considered.

—K. R. S.

VIENNA

An employé of the Historical Museum of Vienna, a certain Frederick Niklas, who is an intelligent collector of pictures and objects of artistic value, has found himself during these last years in need of money and has unwillingly been forced to part with some of his treasures. Among other things he sold a portrait of a young man which was attributed to the old Italian school. The picture was bought by the director of a large industrial firm for the sum of six hundred lire, and came later into the hands of the well known restorer Mindemann, who found that under the painting was hidden a masterpiece which, in his opinion, was the work of Tintoretto.

Discussions and arguments in regard to the painting were the natural result of such a discovery. for the Tintoretto was valued at about two hundred thousand lire. Niklas was greatly surprised and disappointed, and in vain begged the buyer of his canvas to give it back to him at the price which had been paid. Now he has brought the matter before the tribunal, and based his claim on a clause in the laws which states that "if the price paid does not correspond to the intrinsic value of the object sold, this must be returned to the seller."—K. R. S.

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BERLIN

The gallery Moeller in Potsdam (Berlin) possesses a painting, which might interest Americans. It is a depiction of the Niagara Falls by Gustav Grunewald, a pupil of the more widely known C. D. Friedrich. In 1831 Grunewald went to America and due to this sojourn a number of his works are said to belong to American collections. The painting in question is interesting for its rendition of the sunbeams falling upon the water-masses and also for the exquisite atmospheric treatment.

Architecture is the purest expression of the artistic conception of the community at a given time and stands for generations to come as symbol of an epoch. It comes from the masses and speaks to the masses and an exhibition like that in the former Art and Crafts Museum in Berlin is therefore deserving the greatest interest. It has been arranged by Professor Peter Behrens, who is conducting a master-studio in Vienna and who has put together about seventy designs and models by himself and by his pupils. The majority are factory-buildings, manufactory-plants, hotels and all kinds of industrial structures. The prevailing impression is that of a well accentuated rhythm established by the relations of forms to each other, of a sound and clear elaboration of parts, well founded on a firm constructive basis. A thorough grasp of technicalities, which takes into consideration all necessities of a building and an imaginative adoption to the scenery and place distinguish these designs.

The "Kaiser Friedrich" museum has lately come into the possession of an early and very valuable painting by Lucas Cranach. Represented are the Virgin with the Infant Christ, surrounded by four saints. The painting, which dates of about 1507-08 is in excellent state of preservation and has in all its parts been painted by the master himself. The landscape is especially beautiful and the luminosity and brilliance of colors marks it as a remarkable and noteworthy example of Lucas Cranach's early art.

A number of very interesting rooms in the former Imperial castle in Berlin, dating from the XVIIIth century, have but lately been thrown open to the public. They had to be rearranged because their original beauty was spoiled through modern adaptations and alterations dating from the time of the last Kaiser. Such illustrious names as Schinkel, Langhans (the creator of the "Brandenburger Tor"), Schadow are connected to the architectural beauty of these rooms, among which a round turret-room, once inhabited by Frederic the Great, is conspicuous. A painting by A. Pesne adorns it. By Schinkel are the designs of four apartments in green and red, which are embellished through paintings by C. D. Friedrich. A large hall is the work of K. G. Langhans and the living room of the former empress boasts of two famous paintings by Watteau, namely "L'Embarquement pour Cythere" and "L'Enseigne," both emanating from the Julienne collection in Paris.

The Parisian-Japanese painter Foujita, who, I learn, is an *enfant gaté* of the Parisian society makes his initial bow in Berlin in the Gurlitt gallery. Finely and delicately drawn contours the artist fills with soft and light colors; discriminately chosen as to harmony and just proportion they are gentle and mild, lyrically refined and to my mind a bit too pleasing. Foujita uses a technique which makes the canvas appear polished and glossy, a method very personal to himself and singularly appropriate to the style, but it seems to me as though this shining and enamel-like surface might be the main asset of these works. In a large painting entitled "Before the Ball," he makes an attempt to give something of a symbolical gesture which makes one think of a deeper meaning that might be hidden behind this ever smiling face. Paintings of cats in the traditional Japanese manner are gracious and playful and give with less pretention enjoyment without stint.

At the Neumann-Nierendorf gallery may be seen sculptures in wood, masks and all kind of grotesques from Africa and New Guinea. They derive from a so utterly different *ambiente* that one has to shift ground to be able to understand their strange beauty. Their attractiveness lies in their exaggeration, in the grotesque amplification of effects, in their

quaint extremism. The general and approved rules of esthetics cannot be applied here, it is the uncommon and eruptive in these things that captivate one.

Abel Pann hails from Latvia, but he lives in Jerusalem. His pastels and drawings have already been shown in the States, in Paris, London, Vienna, Prague and Budapest and have now been arranged at the Schulte gallery in Berlin. The Bible is his main theme, he has created about one hundred pastels to illustrate it and one feels his absolute and profound immersion in the subject. His soul, I am sure, is full of the eternal beauties of this king among books, but his own visionary and creative imagination comes not up to it; it is lacking originality, it bears no individual stamp. To follow the greatness of the Bible, a congenial inventiveness is necessary, but here the metaphors of the language are illustrated in a pretty-pretty manner. Much better are his touching depictions of the persecution of Jews in pre-war Russia. They render facts with the means of a splendid technique and attain to great impressiveness.

In the "Sturm" exhibition I saw, among a lot of more or less uninteresting variations on the rather hackneyed formula of "absolute" painting, a number of charming and gracious compositions by A. Buchheister. Their attractiveness lies in the rhythm, the imaginative and playful variation of well balanced forms. A curious feeling of tension, of accuracy and clear and clean-cut linear movement is aroused by this seemingly uncontrolled mixture of lines, triangles, squares and so forth. No doubt, a very precise will-power, a mathematically exact dynamic is at the bottom of these geometrical arrangements.

Works by German and French Impressionists and Expressionists in watercolor and pastel are the spring offerings at the Casper gallery. This small and carefully picked assemblage is highly enjoyable. That is not to be wondered at, as the best among contemporary artists are represented. Impressionism especially excels in the light and easy handling of watercolor and it is interesting to compare French and German artists in their use of this medium. Some are but the slightest notes, yet they give an alluring suggestion of the motive. There are works by Toulouse-Lautrec, Renoir, Derain, Lascaux, Utrillo and many others and by Corinth, Slevogt, Liebermann, Dix and Pechstein.

A very interesting auction was held some time ago at Martin Breslauer in Berlin. The private collection of the late mathematician Dr. Johannes Knoblauch was dispersed, including a number of very fine specimens of the Doves and Ashendene presses. The more important items and their prices are given in the following:

Sir T. Moore, Utopia, Ashendene Press	M. 185
Beardslev-Dowson, The Pierrot of the Minute, Ashendene Press...	185
A. Pope, The Rape of the Lock, Ashendene Press	240
R. Browning, Men and Women, Doves Press	355
Goethe, Faust, Doves Press.....	4,000
Goethe, Iphigenie, Doves Press...	1,200
Goethe, Leiden des jungen Werther, Doves Press	1,000

Goethe, Torquato Tasso, Doves Press	900
Chaucer, The Flower and the Leaf, Essex-House Press	100
R. Steele, The Revival of Printing, Riccardi Press	100
St. George "Teppich des Lebens," first edition, initials and flourish by M. Lechter	400
Kugler, History of Frederic the Great	570

Mr. Breslauer is further in possession of a unique collection of books on music, the library of a well-known collector in Berlin, which is offered for sale. The library can be described as the most important German private collection of its kind. Its value is based both on its extent (about 10,000 volumes) and particularly on the fact that it has been systematically brought together by a scholar on the history of music, who followed also his bibliophile inclinations without being subjected to any restrictions. It provides a rich working library for research and contains numerous unique and rare works in excellent condition and state. The collection consists of printed works and manuscripts and includes books on music from the period of the incunabula up to the present time and of works of practical music in the original editions from the earliest period up to about 1800. Further collective editions, reprints of old music, reproductions of manuscripts, etc., are included. Worldly and sacred music form about equal parts. Impossible to give, within a limited space a proper description of this unique collection, a detailed catalogue is available for those who are interested in the matter.—F. T.

CLEVELAND

One of the most important of Corot's canvases has come to Cleveland and is to be seen at the Guenther galleries. It was catalogued at the American Art Galleries exhibition in Chickering hall, New York, in 1896, as "Landscape With Goats."

The canvas is twenty-six by thirty-two inches and is valued in the thousands of dollars. Its authenticity is vouched for by one of the most reliable of American collectors, John Levy galleries, New York. It once belonged to the private collection of William Schaus who probably bought it direct from Corot. Schaus knew the artist well and bought many of his works in his Paris studio.

To those familiar with Corot's style, "Landscape With Goats" is unmistakably that of the master painter of the Barbizon school of art. Like all of Corot's oils it is painted in a low key with a sort of lavender mist clouding bright colors. The browns, pale greens and silver grays that characterize other of Corot's works abound in the painting of the Guenther gallery.

Cleveland next to New York and Philadelphia has more privately owned Corots than any other American city, it is claimed. There are now two in the Guenther collection one at the Palace theatre and three in Cleveland homes, besides "The Willows" at the Museum of Art. Corot's works have become immensely valuable, most of them having found permanent places in public museums and incorporated collections.

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PARIS

Although the art of Mr. William P. Silva, whose exhibition is now taking place at the Simonson Gallery is what the younger men call conservative, it is not the least in the world academic, for the academic is tiresome, and Mr. Silva's landscapes are, on the contrary, very agreeable. But nothing is more compromising for an artist today than to have charm and delicacy; a certain amount of courage is required for it, since for the last few years it has been rather the fashion to admire painting which has been treated more in the style of boxing than of fencing. Still it would be a mistake to believe that all the world is conquered by the admirable boldness of a Vlaminck, a Dufresne or a Rouault, for in spite of their power there is still an immense majority of amateurs who prefer delicacy to brutality, and the color of flowers to that of mud. The way in which Monet's waterlilies are sought after and the prices they bring is the best proof of it. Without positively belonging to the impressionist school Mr. Silva is affiliated with it in his love of color, his delicate touch, and his predilection for atmospheric effects.

The fifty paintings forming his exhibition may be divided into three principal groups; California, South Carolina and Venice, beside a few paintings of the gardens of the Trianon and of Pandol on the coast of Provence.

The California coast, which Mr. Silva knows best of all, as his headquarters are at Carmel-by-the-sea, has furnished him with subjects of great decorative effect and surprising richness of color. The work which we reproduce here and which was done in the bay of Carmel, is particularly successful. The series of Magnolia park contains color effects of really fairy-like richness, which would make admirable backgrounds for the scenes of a romantic ballet.

The effects in which this artist excels are those in which the sun is seen through fog. He finds them again in Venice which furnishes him with poetic themes from which he takes delightful subjects; among the most unexpected is a rainbow on the Lagoon in misty weather. This small canvas shows on the right the white domes of the Campo Santo, in the distance across the Lagoon the Fondamenta Nuova with the Campanile, and a rainbow of exquisite delicacy, its bow crossing a grey sky. It is one of the most successful canvases of the exhibition.

The fact that Mr. William P. Silva, who is a regular contributor to the Paris Salon, has been awarded with several prizes and medals and that his art is represented in many a museum in the States, is a proof of the esteem in which his art is held at home as well as abroad.

A charming lithograph by Loupot which we have just received as an invitation, bids us to the inauguration today of another gallery, that of M. Charles-Auguste Girard, situated right on the Boulevard, rue Edouard VII. A hasty visit showed me that its tendencies are also toward good painting of today. I noticed in passing Vlaminck, Derain, Kisling, Utrillo, Modigliani, Favory, Per Krogh, etc., represented by works of the first order.

But the Left Bank is not to be left behind, the rue de Seine which last year had a proportion of two picture galleries to three shops, will soon have three to two. The Van Leer Gallery which has just opened will rival the best of the Right Bank and is showing Derain, Modigliani, Utrillo, Dufy, Laurencin, Friesz, etc., whose works up to the present, were rarely met around the old institute. However, it shows us nothing startlingly new, because the "aces" of modern painting have no longer much to teach us. What interested us most in the Van Leer Gallery was the discovery of a young draughtsman, Jean Launois who has just given his first show there. This remarkable artist, whose close, conscientious and expressive drawing recalls, at the same time, that of Milcendeau and Degas, in his first manner, has lived for a long time in the Far East, and the drawings he has brought back from it deserve special mention. The Left Bank moreover, has not ceased to give us surprises, and I learn that M. Zborowsky, the most famous "marchand en chambre" of modern painting, will soon open a shop in the same rue de Seine, on



"SEEN THROUGH THE FOG, POINT LOBOS,"

By WILLIAM P. SILVA

his own account. In the rue de Rennes the Armand Drouant Gallery has opened its rooms with an exposition of paintings of the sea judiciously selected, and in the heart of the Latin Quarters, on the Boulevard Raspail only a few paces distant from the Dôme and the Rotonde, the sumptuous "Galerie d'Art Contemporain" has been opened with an interesting exhibition of drawings and pastels by Degas borrowed from three famous collections, that of Dr. Viau, that of Dr. May, and that of M. Marcel Guérin. There will follow one of drawings and watercolors by Yves Alix, Favory, etc., then an exposition by Pajot, a real sailor who draws real boats, to be followed by paintings by Mme. Reno done in New York.

The series of exhibitions of foreign art inaugurated in Paris several years ago in the fine gallery of the Jeu de Paume with an exhibition of the art of Holland, followed by Belgian and Swiss art, and last year by Roumanian, carries on at present with art of the Argentine. This show is the more interesting because twenty years ago painting did not exist, so to speak, in the Argentine. The number and quality of the works exposed shows a remarkably rapid development. Certainly it would be premature to say that there exists a national Argentine art, but the 187 works shown permit one to say that Argentina possesses, from this time on, a nucleus of varied and very interesting artists upon whom one may base serious hopes for the artistic development of the country. A number of them have depicted scenes of local life, such as Alfredo Gramajo Gutierrez who shows real gifts as a decorator, Lineo Enea Spilimbergo and Antonio Bermudez Franco. We must also mention the elegant inspiration and gift for color of Jose-Antonio Terry, harbors by Alfredo Rossi, and the fine sculptures of Luis Falcini and Alfredo Bigatti.

Another Argentine painter, Benito Quinquela Martin whose work is being shown at the Jean Charpentier gallery shows exceptional gifts as colorist and decorator. This very youthful artist is of the self-made order, a foundling, adopted by coal sellers of Buenos Ayres, he was first a docker, but he early felt the call to express the beauty of life of the port on which he worked, and commenced by drawing with a piece of charcoal. He taught himself, painting was his only pleasure and amusement. The director of the School of Fine Arts surprised him one day while putting on canvas an aspect of the famous Port de la Bocca. Struck by his unusual gifts he interested himself in the young man and furnished him with means enabling him to work as much as he liked. From that time on his success was assured. All his paintings show scenes of the life of the port of Buenos Ayres. Treated with great breadth and vigor they reveal a large sense of composition and the gifts of a real colorist, and this exhibition has had a merited success.

At the same gallery the sculpture of a Russian artist M. Gurdjan, shows an extremely artistic temperament at the command of a powerful and sure science. Moreover the compositions conceived in an archaic spirit are very constructive and always decorative, such as his Salomé. M. Gurdjan shows some very fine portraits cut in stone, among them one of Mme. X and of M. Dikran-Kelekian being the most impressive.—H. S. C.

LEGHORN

Four hundred years ago a street in Leghorn was given the name of Galileo Galilei, before that time having been called after San Francesco. Now in a meeting of the Common Council, the question has been discussed of restoring the ancient name, in honor of this year of special remembrance of the Saint. In that case, so as not to show any disrespect to the memory of the famous scientist, his name will be given to the beautiful *viale* known now as the Viale Riseccoli.

This matter of changing the street names and the mention of Galileo and his sojourn and studies at Leghorn, has brought him freshly to mind again. Leghorn possessed certain manuscripts of the scientist and one of his fingers. This latter was the first finger of the right hand and for many years was owned by a certain Bandini, and was the occasion of a long correspondence between a Gaetano Poggiali and a Canon Morelli, who were negotiating for the purchase of this relic. It finished, however, with the finger's passing to an heir of Bandini in the year 1800, and he, being ignorant of its value, threw it away.

Together with this there were some manuscripts of Galileo's which should still exist in Leghorn. In fact, only a short time ago, one of these was in the hands of a noted collector of antiquities, and was sent by him to Florence to be sold. This manuscript belonged originally to a family named Atkinson, of English origin and residents of Leghorn, who together with many others of their compatriots, made up a large and rich colony between 1700 and 1800. These persons were all attracted there by the easy and profitable commerce made possible by the convenient ocean traffic between England and the Italian port. It appears that the Atkinson family were in possession of a large number of manuscripts of Galileo's and that these have been sold or otherwise dispersed.

The last of these is the document above mentioned, which is in the form of a

double sheet of blue foolscap paper, such as designers use.

The paper contains a series of accurate designs of astronomical characters; in one of the top corners are grouped some calculations and some algebraic formulae, and at the bottom, very clearly written, the signature of Galileo Galilei. It is supposed that the document refers to certain studies which Galileo was carrying out for the construction of an instrument for ships to use in determining the latitude.

The result of these particular studies is not known, though the astronomer spoke of them in a letter directed to Curzio Picchena, one of the forty-eight Florentine senators, and which was written from Leghorn in March, 1617. Galileo had gone there from Pisa for the purpose of testing his telescope, and in the letter he refers to this and to his studies in regard to it.

Meanwhile the manuscript which ought to be in Leghorn, is being sought for at the instigation of the Government to prevent it from being sold to anyone abroad.

—K. R. S.

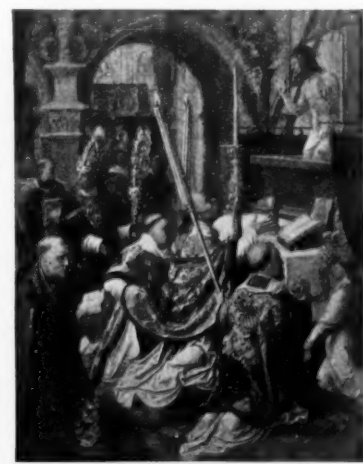
LONDON

An exhibition of Chinese Art that is of exceptional interest is that now being held at the Galleries in Duke Street, Manchester Square, of Mr. John Sparkes who, it will be remembered, was lately appointed Antiquary on Oriental Art to Queen Mary. Especially worthy of note is a splendid Temple bronze, a vase decorated in parallel lines of dragons running horizontally round it. Curiously enough there stands close by this a blue-and-white late Ming vase which repeats almost with exactitude not alone the form of the vessel and its side-ornaments but also the dragon decoration, a fact which emphasizes the tendency of the potter to base his designs on those of the earlier metalworkers. Some fine examples of Celadon are remarkable not alone for the fine quality of their glaze but also for the exquisite elaboration of their form, while some comparatively modern figures cut in jade and in crystal testify to the fact that the Chinese craftsman of today still remains imbued with the spirit and the skill of his forebears, recognizing no matter what may be his medium, the essential characteristics and limitations of each. Some early jade vessels, buried so long in tombs that the stone has become permeated with various chemicals that have made its tint akin to that of a greyish marble, suffer no loss of beauty, since this depends primarily upon the conspicuous purity of line and of shape which was given them by their designers; it is indeed the archaic and severely simple pieces which produce the most entrancing effects. A set of tomb vases in Celadon are to be noted particularly on account of the unusual form of the animals, tigers, curled round the neck, the more common animal being, of course, the dragon. Some rare pieces of "blanc de chine" are included in the collection.

Drawings and paintings of small harbors by F. C. Mulock occupy the Grottoes Galleries just now. The artist knows his coast towns well and knows moreover how to make pleasant decorative studies from them, weaving into his compositions all the picturesque detail of water, shipping, trees and hillside which makes up their charm. The leisurely life of the small parts is cleverly embodied

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KANSAS CITY

A short time ago it was stated that Europe was becoming alarmed over the prospect of many of her art collections coming to America.

The many splendid bequests of millions to Art Museums and the increasing number of enormously wealthy art collectors may well be because for alarm in European art centers.

By the death of Mrs. Laura Nelson-Kirkwood the entire estate of the late William R. Nelson, ten million dollars or more, became available for the purchase of works of art for Kansas City.

In addition to the Nelson bequest Mrs. Mary Atkins left three-quarters of a million dollars for the same purpose. There are also several other smaller bequests of money and collections. Mrs. Nelson's estate and that of her daughter Mrs. Kirkwood, have been left for an Art Museum building.

Upon a board of three citizens of Kansas City is placed the responsibility of handling the estate and purchasing the works of art. Complying with instructions in the will of the late Wm. R. Nelson, these three men were appointed by the presidents of the State Universities of Missouri, Kansas and Oklahoma.

The management of so large an estate not only requires great business and executive ability, but there is even a greater responsibility, that of the upbuilding of a great art collection, and the supervision of a great educational institution, which the modern art museum should be. In the selection of the trustees the University Presidents have shown great wisdom in their appointments. The men selected stand high in the community, they are men of unquestionable integrity and unselfish devotion to the best interests of Kansas City.

Mr. J. C. Nichols, is nationally if not internationally known for his artistic residential developments; interested in every project for the betterment of the territory of the middlewest. He, probably more than any other man in Kansas City, has appreciated the value of art in the business of building a great city, he has for years served on the board of The Kansas City Art Institute as President, and has liberally given of his means to its support. It would be hard to find a man better qualified in every way for such a responsibility.

Mr. William Volker and Mr. Herbert V. Jones, the other members of the board, like Mr. Nichols, have given of their time and money freely to every worthy cause, and are persons of high ideals and vision. Mr. Jones has been a leader in city planning in Kansas City. Mr. Volker has taken great interest in the cultural life of Kansas City, has served as a member of the Board of Education for many years, and is identified with practically every movement for the good of the city. With such resources Kansas City should and will become in the near future, one of America's great art centers.

R. A. HOLLAND,
Director Kansas City Art Institute.

ST. LOUIS

Once a year the Decatur, Ill., Art Institute, which was founded by the Milliken family of public spirited citizens, invites a show by some one of the well-known art dealers of the country. Last year it was Macbeth of New York, the previous year the collection came from one of the prominent houses in Chicago. This year the invitation came to the Newhouse Gallery of St. Louis. Perhaps Chicago and New York are not particular what kind of show they send to a small mid-Western city. Not so St. Louis. The pictures which filled five rooms of the spacious old Milliken home were masterpieces from the brush of William M. Chase, Henry W. Ranger, George Inness, George Bogert, Franklin DeHaven, Lillian Genth, Emily Summa, Alice Schille, Matilda Brown, Indiana Gyberson, William Emerson and Frank Tenney Johnson. There was in the list a marvelous little canvas by Albert Pinkham Ryder, and another little priceless treasure by Ralph Blakelock. Maurice Braun, George Elmer Brown, J. G. Brown and Matilda, already mentioned, were there. The picture which George Elmer painted was one of the outstanding attractions, a great glorious moonlight, in the north country where the light of the moon is so vivid that almost every detail of the landscape is revealed. This made an interesting example, to be contrasted with the moonlight of Emil Carlsen in the same gallery.

CHICAGO

Some early XVth, XVIIth and XVIIIth century Indo-Persian miniatures have just been installed in Gallery H-9, Art Institute. The eleven examples by these Oriental craftsmen to be found on the west wall were presented to the Art Institute by Mr. Guy Mitchell of Chicago. Many of the others, consisting of over forty rare miniatures, were lent by Dr. Coomaraswamy from his extensive collection. They will be on view throughout May.

A selected collection of Modern Decorative Arts from the recent International Exhibition held in Paris will be shown at the Art Institute from Monday, May 3, until Sunday, May 30. The American Association of Museums assembled the collection, choosing objects of most interest from the exhibition sent by France, England, Austria, Czecho-slovakia, Sweden and Denmark. Decorative paintings, textiles, ceramics, furniture, metal work and sculpture will form the principal items of the exhibit. The exhibition of Modern Art created something of a sensation when recently shown in Paris and the coming exhibition at the Institute, consisting of objects selected from the Paris show, will be viewed with interest by our people. It will also prove an opportune time to compare the "modern" conception of decorative art with the art of other periods.

The old English Sporting Prints now on display in the Print Rooms of the Art Institute are splendid examples of the art of lithography and aquatint printing by English artists during the period between 1790 and 1840. They are lent by Arthur Ackermann and Son and will be on view throughout the month of May.

The mysterious country of Tibet has aroused much curiosity in the past few years, because of its almost complete isolation and inaccessibility. Adventurous Englishmen have succeeded in penetrating the country to some extent and the recent journey into the Himalayas of the Roosevelt brothers has again drawn attention to this strange country. The Tibetans have as their basic religion Lamanism a form of Buddhism, the result of grafting the Buddhism of India upon the native religion of the Tibetans, which was a sort of demonology. The Oriental Department of the Art Institute has recently been favored with the gift of a very interesting group of bronzes, mostly of Lama deities, presented by Mr. Guy H. Mitchell. They are of Chinese manufacture and show the marvelous talent for modelling, which in such a high degree is the peculiar gift of the Chinese craftsmen.

The exhibition of plans, drawings, photographs, models, etc., of the Annual Chicago Architectural Exhibition now at the Art Institute is larger and more comprehensive than the one of last year. It has been installed in Blackstone Hall. The Armour Institute of Technology, which has its school in the Art Institute building is well represented by numerous exhibitions. Howard Shaw shows a number of enlarged photographs of the interior of the beautiful Goodman Theatre, which was designed by him. The Massachusetts Institute of Technology of which Mr. Jacques Carlu is head, shows a number of designs of exceptional merit. Mr. Carlu has some notable drawings in rich color, showing a restoration of the glory that once was Rome's. The scene covers the period from 700 to 300 years B.C., with the Forum restored to its former magnificence, the great buildings on Capitoline Hill standing forth in all their old time majesty and the market place crowding with Roman citizens. Mr. Carlu, who is in Chicago personally installing his section of the exhibition, is also head of the Fontainebleau School of Fine Arts, in France, which specializes in teaching Americans during the summer.

Monday, May 3, witnessed the opening of the sixth International Exhibition of Water Colors at the Art Institute. At the close on April 25 of the several one-man shows, including the work in sculpture of the famous Frenchman, Bourdelle; the group of interesting ship models; the exhibition of the Chicago Camera Club; the drawings by Laura Knight; the ten galleries of the east wing were cleared and the four hundred selected watercolor paintings were hung. The resident consuls of the various countries represented by contributing artists will be on the reception committees. At the meeting of the jury for the selection of

the works to be hung, the following prizes were awarded. The Mr. and Mrs. Frank G. Logan Prize of \$200, to Robert Riggs for "Orchestra, Siam." The William H. Tuthill Prize of \$100, to Paul L. Gill, for "Low Tide." In the Arts Club Gallery there will be placed on exhibition beginning May 3, a selected group of modern watercolors chosen from the work of the resident artists of Paris. This will run concurrently with the International show and end on May 30.

At the same time will be shown about twenty of the most important works of the French sculptor, Artiste Maillol, whose admirers proclaim him the equal if not the superior of that other great Frenchman, Bourdelle, whose work has just been exhibited at the Art Institute. Of about the same age these men are now outstanding figures in the world of sculpture. Maillol takes the human form largely for his model and in comparison with the sculpture of the Greeks he endows his women with more sensuality, more seduction. He takes the women from his own countryside for his models, women from the vineyards, figures of proud strength full of life and of love of living, without shame and without subterfuge. There is nothing of the goddess in them, as one critic puts it.

AKRON, OHIO

Something unique in the way of Art Exhibitions, is that which was held during the entire month of April in Akron, Ohio, of the work of Ohio born women artists. This exhibition was assembled by the Art Department of the Akron and Summit County Federation of Women's Clubs, under the direction of Miss Charlotte Hoff, a well known Akron artist, and chairman of the Art Department of the Federation.

Prominent artists from all over the United States were represented, there being about fifty in all. Among those to exhibit were: Charlotte Hoff, Akron; Helen K. McCarthy, Florence W. Gotthold, and Elizabeth Gowdy Baker of New York; May Ames, Cleveland; Jess Brown Aull, Dayton; Grace Rhodes Dean, Toledo; Iris Andrew Miller, Detroit; Alice Schille, Columbus; Dixie Selden, Cincinnati. The sculptors were Coralee DeLong Maxwell, Cleveland; Julia G. Severance, Oberlin; Etchings, Bertha E. Jacques, Chicago.

Mr. Wilbur Peat, director of the Akron Art Institute spoke nearly every day during this exhibition for the benefit of interested visitors, many of whom came from out of town points.

DETROIT

At the last meeting of the trustees of the Detroit Museum of Art Founders Society two important paintings, a bronze bell and a collection of early Byzantine crosses were purchased for the Detroit Institute of Arts from the membership funds of the Society. The English collection was reinforced by the purchase of a very charming portrait by Thomas Hudson, who chiefly remembered as the teacher of Sir Joshua Reynolds. He was born in Devonshire in 1701 and built up a fashionable patronage as a portrait painter, and in the National Gallery in London and other public collections are to be found charming examples of his work, but none more gracious in its subject matter than the charming and beautiful lady portrayed in the recently acquired Detroit portrait.

It will be remembered that Reynolds, bound out to him for four years, never served his entire apprenticeship, it being related that in a fit of jealousy over the talent of his pupil, Hudson dismissed Reynolds on some pretext and the pupil setting up for himself soon eclipsed the master. Nevertheless, Hudson was a fine painter and acquired considerable wealth through the medium of his profession and it is interesting to have both master and pupil represented in the Detroit Institute of Arts.

The second painting is a still life subject by William Kalf, a Dutch painter of the XVIIth century who was born in Amsterdam about 1630. The example acquired for the Institute has in it two glass goblets, in the painting of which the artist excels.

The bronze bell is by Andrea Pisano, whose bronze doors at the Baptistery at Florence are so renowned. In shape this bell, which stands more than three feet high, is exceptionally fine and it is decorated in low relief on the outside with figures of Biblical lore. At the top we find the signature of the artist together with the date, 1338. This fine specimen from the workshop of the great Italian sculptor, will be hung in the Romanesque Room at the new Institute where it may be examined as an exhibit and also used to intone the closing hour with its mellow ring.

The collection of Byzantine crosses, 35 in number, date from the VIIth to Xth

centuries A. D. Differing in shape from our form of the cross with arms of equal length, these Byzantine or Greek crosses were probably used by pilgrims to the Holy Land. Some of them are rather primitive and crude in character while others are decorated with motives of the early church such as the Virgin and Child, the Crucifixion, or the God head.

At the same meeting of the Founders Society a number of substantial gifts were reported, some of them from members and others from non-members, Mrs. R. B. Jackson, J. B. Ford, Walter O. Briggs, Mrs. James Couzens, F. Steinmeyer, Howard Young, Jacques Seligman & Co., and K. W. Backstiz were all inscribed on the rolls of the Founders Society as life members of the Corporation in recognition of their donations exceeding one thousand dollars and Mr. Julius H. Haass was inscribed as a benefactor in recognition of his gift exceeding \$10,000.—C. B.

MINNEAPOLIS

Illustrating Dickens' "Oliver Twist," 25 watercolors by George Cruikshank, the English illustrator of the 19th century, which now are on exhibit at the Minneapolis Institute of Arts, were brought to Minneapolis from London by a Minneapolis collector, who purchased them in London, it was revealed in Minneapolis last night.

"I obtained the pictures in London a couple of years ago, when they were offered to me by a well-known book-binder there. Leonard H. Wells of the book department of Powers Mercantile Company, said: 'He told me he didn't know if they really were worth anything, and offered to sell them. I jumped at the chance, believing them to be worth a great deal. Later investigation showed that I was correct, and so I was only too glad to bring them to Minneapolis. So far I've been pretty successful in picking up such things whose worth nobody had previously recognized. I always find that somebody in Minneapolis knows them when he sees them. In this case, George C. Tuttle added them to his collection.'

"The pictures weren't purchased by me in London, as stated recently in The Journal," Mr. Tuttle said. "I bought them from Mr. Wells, who is a man of discrimination in such matters. He has bought a great many beautiful things to Minneapolis."

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Modern masters.Anderson Galleries, 489 Park Ave.—The Kevor-
kian collection of fine arts of Persia and
Islamic countries, to May 15, 3rd floor;
Recent work of the Graphic Art Classes of
Joseph Pennell at the Art Students League.
Sketches by Alice Preble Tucker de Haas,
May 4-15, paintings by the "unknown artist";
exhibition of George Luks' pupils.Art Centre, 65 E. 56th St.—Fifth Annual ex-
hibition of advertising art, May 5-30.The Arden Gallery, 599 Fifth Ave.—Garden
sculpture, garden furniture and decorations;
photographs of gardens.The Artists' Gallery, 51 E. 60th St.—Paintings,
watercolors and drawings by M. A. Tricca
to May 15.Babcock Galleries, 19 East 49th St.—Water-
colors by Stan Wood, May 9-22.Bachstutz Gallery, Inc., Suite 420 to 431 Ritz
Carlton Hotel, 46th St. and Madison Ave.—
Paintings by old masters and classical and
Oriental works of art (from 7th century B.C.
to 13th century A.D.)Bonaventure Galleries, 536 Madison Ave.—Au-
tographs, portraits and views of historical
interest.Brooklyn Museum.—Foreign picture books for
children; Berber and Arab weavings from
Morocco, to May 30.Butler Galleries, 116 E. 57th St.—Decorative
paintings.Corona Mundi, 310 Riverside Drive.—Old mas-
ters of the Italian, Flemish and Dutch schools.Daniel Gallery, 600 Madison Ave.—Group ex-
hibition, Dickinson, Knaths, Spencer Boyd,
Sheeler, Blume, etc.Dudensing Galleries, 45 West 44th St.—
"Review exhibition."Durand Ruel Galleries, 12 E. 57th St.—Exhi-
bition of French paintings.Ehrich Galleries, 36 E. 57th St.—Paintings by
old masters.Ferargil Galleries, 37 E. 57th St.—Screens,
decorations and paintings by John Wenger to
May 22. Exhibition of the Benghasi or
Perrod Venus.F. Valentine Dudensing, 43 E. 57th St.—
Sculpture and drawings by Robert Laurent.Gainsborough Galleries, 222 Central Park South
—Sculpture by Prof. Victor Frisch and
paintings by the Misses de Hellebranth, May
7-15.Grand Central Galleries, 6th floor, Grand Cen-
tral Terminal.—Recent paintings by Hobart
Nichols. N.A. Prix de Rome competition
for paintings and sculptures, May 3-10.P. Jackson Higgs, 11 East 54th St.—Chinese
bronzes, pottery, sculpture and paintings.
Exhibition of miniature bronzes by Louis
Rosenthal.Hispanic Society, 156th St., Broadway.—Exhi-
bition of paintings of the provinces of Spain,
by Sorolla.Kennedy Galleries, 693 Fifth Ave.—Paintings
of marine subjects by John P. Benson to
May 12; beg. May 12 prints by Currier &
Ives.Keppel Galleries, 16 E. 57th St.—Old views
in aquatint, to May 22.Kleinberger Galleries, 725 Fifth Ave.—Ancient
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—Chinese
paintings, bronzes and sculpture.Knoedler Galleries, 14 E. 57th St.—Etchings
and lithographs by J. L. Forain, May 4-28.Kraushaar Galleries, 680 Fifth Ave.—Paintings
by Gifford Beal, Apr. 26-May 10; paintings
by American artists.Little Review Gallery, 66 Fifth Ave.—Designs
and paintings by Theo. van Doesburg; re-
cent work of Gabo and Pevsner, to May 12.John Levy Galleries, 559 Fifth Ave.—Paint-
ings by old masters.Lewis and Simmons, Heckscher Bldg., 730
Fifth Ave.—Exhibition of early Russian
ikons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Specially
selected pictures by American artists, Burch-
field, Davies, Hartman, Kuehne, etc.Medici Galleries, 113 West 57th Street.—Ex-
hibition of Medici Prints in color after the
old Masters.Metropolitan Museum of Art, Fifth Ave. and
82nd St.—To June 1, Mediterranean Em-
broideries, Gallery H 19. Beginning March
15, Egyptian Antiquities from the Museum's
Excavations, Third Egyptian Room. Begin-
ning April 6, the Department of Prints put
the following exhibitions on view: Master-
pieces of engraving and etching, chronologi-
cally arranged, K 41; Masterpieces of wood-
cutting and wood-engraving, K 40; Master-
pieces of lithography, K 39; Accessions of
1925, K 38; Ornament, K 37.Milch Galleries, 108 West 57th St.—Landscapes
and street scenes by William Jean Beuley
and pastels of Norway by William H. Singer,
Jr., Apr. 26-May 15.Montross Galleries, 26 East 56th St.—A group
of selected paintings by American artists
during May.New Gallery, 600 Madison Ave.—Paintings and
watercolors by modern American artists.New York Public Library, Fifth Ave. & 42nd
St.—Jewish manuscripts.N. Y. School of Applied Design, 160 Lexington
Ave.—Thirty-fourth annual exhibition, May
18-26.Persian Art Center, 50 East 57th St.—Exhi-
bition of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—Paintings by
American artists.Reinhardt Galleries.—Paintings of Bermuda and
Spain by Raymond Holland beg. May 1.School of Design and Liberal Arts, 212 W.
59th St.—Exhibition of Students' work in
painting, illustration, and interior decoration,
May 17-27.Schwartz Galleries, 517 Madison Ave.—
Mezzotints in color by S. Arlent Edwards.Scott & Fowles, 667 Fifth Ave.—18th century
English paintings; modern drawings.Wildenstein Galleries, 647 Fifth Ave.—Exhi-
bition of important modern French paintings;
interiors by Walter Gay.Max Williams, 538 Madison Ave.—Ship mod-
els, opening exhibition of painting and old
prints.Yamanaka Galleries, 680 Fifth Ave.—Works
of art from Japan and China.Howard Young Galleries, 634 Fifth Ave.—
Selected paintings by American and foreign
artists.Weyhe Galleries, 794 Lexington Ave.—Etchings
and drawings by C. O. Woodberry.Whitney Studio Club, 14 W. 8th St.—Paint-
ings by Isabel Bishop, Mabel Dwight, Lloyd
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by Duncan Ferguson.**ROBERT C. VOSE**

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